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Illustration

Shree Siddhachakraji or Navapadaji

Foreword

It gives me much delight to get this occasion of writing a short foreword to the present edition of Ratnas'ekharasūri's Sirisirivālakahā undertaken by my pupil Vadilal Jivābhai Chokshi, B. A. (Hons). I was eagerly waiting for such an occasion for a long time ever since I began teaching Ardha-Māgadhī in the Gujarat College in 1923. Mr. Chokshi has made a very appropriate selection as the book is one of the most important books in the story literature in Ardha-Māgadhī of the Jains, and if the present edition receives a warm reception at the hands of the college-students and the general public, as it is expected to do, not only the editor will look upon his efforts as amply rewarded, but the students and scholars will get a sort of confidence and stimulus to do vigorous critical and original work in Ardha-Māgadhī which is a keen necessity of the day on account of several reasons.

The Yas'ovijayji Jaina Granthamālā, the Āgamodaya Samiti, the Ātmānanda Jaina Sabhā, the Sanātana Jaina Granthamālā, the Arhatamataprabhākara Kāryālaya and many other institutions have done and are doing an invaluable service to the spread and popularity of the Jaina Literature and Philosophy in Ardha-māgadhī and Sanskrit. The editions brought out by these institutions have generally been authorita-

tive, correct and reliable. They have been, no doubt, of considerable help to scholars and students trained in the modern western methods of criticism and scholarship who by the use of these editions get their ground prepared for doing further work of exploring the vast field and doing research-work therein. The number of Jaina students and scholars trained in the western method is gradually increasing and side by side with it, it is natural that the appetite for critical apparatus should also be on the increase. Editions based on a critical examination of the Manuscript-material available and furnished with scholarly and critical notes and introduction are expected to quench the appetite, and it is no doubt a welcome feature that people have turned their attention now in that direction.

The present volume will have, I hope, its second edition more critical and scholarly as the editor expresses it in the preface, and it will be quite justified and reasonable on my part to expect a school of critical editors opened by Mr Chokshi and his circle of friends in Ahmedabad doing a great service to the Sacred Literature of the Jainas in the modern critical way.

Gujarat College
AHMEDABAD

July 1932.

K. V. Abhyankar,
Professor of Sanskrit &
Ardha-Māgadhī.

· Preface.

A word of explanation is necessary for undertaking the present edition of Ratnas'ekharasūri's Sirisiriṭālakahā. It is prescribed by the University of Bombay as a text-book in Ardha-Māgadhi for the First Year Arts examination. The whole of the book contains 1342 stanzas in all, but in the present volume there are edited only the first 400 stanzas, which form the portion prescribed for the F. Y. A. Examination of 1933. The idea of editing this book was entertained by me at the suggestion of my revered prof. K. V. Abhyankar, under whom I passed the two most important and golden years of my college career, to whom I owe all my learning and scholarship, and who has always borne towards me fatherly love and affection by giving me invaluable help and instructions from time to time. It was under him that I learnt the most invaluable lessons of life. The most important qualities in him that attracted me most were his sincerity, fatherly affection towards his pupils, simplicity of life,

and the capacity to take infinite pains which is, as somebody has said, 'the first and the most important quality in a genius' In him I have found an ideal Professor who has always seen his welfare in the welfare of his students—a very high ideal which only few Professors can achieve. Hence it is that I take this opportunity, in this short preface, of paying my homage to my worthy *Guru* by bending down my head to him in veneration But the less said the better. Therefore, apart from this digression which can not be helped, I shall come to the subject proper

Although I entertained the idea of editing this book long ago, I was not able to commence the work soon on account of various distractions and difficulties It was however, a few months before, that I began the work in right earnest The chief aim with which I undertook the work was to enable the University students to get copies of it, there being very few copies of it (published some years ago by the Āgamodaya Samiti Surat) available in the market Another consideration which goaded me to do the work was the wide spread popularity and importance of the book in the Jaina world, and the unparalleled greatness of the subject with which it

deals. It discusses the topic of the *Narapada* by giving us in beautiful, lucid, and simple Prākṛit verse, the life-story of king Shripāla and his queen Mayanasundari, which the Jainas always cherish in their hearts, especially in the days of the *Ayambila Oil Festivals*, and which has enabled the Jainas for ages together to accomplish their spiritual welfare. It is the story of king Shripāla that has created a very high respect for the *Narapada* in the minds of the people; and it is the same story that has purged the hearts of many of their several impurities by exhorting them to practise the *Ayambila* penance with great fondness and delight giving up all attachment to sweetness and taste. There was a third consideration also viz. to make this book useful to persons interested in the study of Ardha-Māgadhī and the Jaina Literature.

It is with these considerations in view that the work of editing this volume has been undertaken. The text has been based mainly upon the printed text of the *Āgamodaya Samiti* edition, which is the most trustworthy being edited by the reverend Jaina Āchārya Shree Sāgarānandasūrishwarjī who has earned for himself the title of 'Āgamoddhāraka' by his editing almost all the Āgamas of the Jainas and many

other important books which would hardly have been possible without his great learning and scholarship. On account of want of time at my disposal and various other considerations I have not been able to go through the various Manuscripts which are available at some Bhandāras ' and ' Upāshrayas'. However, I intend to do this at a later date. But in this volume I have given an exhaustive introduction, having collected all available and useful information about the author, his works, his date, his *Gachchhā*, his predecessors and his pupils e c I have traced the origin of the story literature of the Jainas and have explained the purpose etc. of the author in writing it. For the benefit of the students I have given also a brief summary of the portion prescribed from the story, and at the end of the introduction I have instituted a comparison between *Śrīvālakahā* and *Kummāputta* so that the students might have a comparative study of the two books. Over and above the introduction I have given a word for word English translation of the text, and full explanatory, critical, and grammatical notes in English—which is a special feature of this book. One more special feature is the illustration of the *Siddhachakra* or the *Navapada*

which is given on P. 8 of the notes. In the beginning there has also been given a short foreword by Prof. K. V. Abhyankar for which I am greatly indebted to him. Here I must also express my gratefulness to Sjt. Mohanlal Dalichand Desai, B.A.L.L.B. Advocate who has furnished me with some valuable information about the author, his works, and predecessors etc. My thanks are also due to Divānbahādur K.H. Dhruva who helped me in understanding the metres that are discussed at the end of the introduction.

For purposes of translation and notes there was taken at several places the help of the अवचूरि (i. e. the commentary) published in the Āgamodaya Samiti Edition, the name of its author being not definitely known. In his 'Upd-ghāta' in the Āgamodaya Samiti Edition, however, the reverend Āchārya Sāgarānandasūriji says that 'there is a belief that the अवचूरि is written by Shree Kshmakalyānaka (' श्री क्षमा-कल्याणकैर्विहितेति प्रचोपः ").' Some help has also been received for certain explanations and notes from some Jaina Sādhus and friends. My thanks are also due to Messrs. B. G. Parekh, S. A. Kapadia and Sarabhai Nawab who helped me in making fair copies of my original notes and trans-

lation, in examining proofs, and in procuring certain books of reference, which rendered me an invaluable help in making the book ready in time

I am also thankful to the Jaina journalist Chimanlal Nathalal Shah *alias* Shreekanta who is the manager of the Vira Sasana Printing Press which is under the patronship of the Virasamaj the well-known Jaina institution of Ahmedabad, for doing the work of printing quickly and efficiently I should also say, before closing this preface that in spite of all the care being taken there might have remained some mistakes for which the readers would, I hope, forgive the editor and correct them sympathetically In the end let me say that my labour will be fully rewarded, if the readers are enabled to understand, grasp and appreciate the story with the help of the introduction translation and notes and are inspired to cherish in their hearts great love and adoration for the Desire-yielding Tree—*Kalpataru* of the *Navapada*'

V J Chokshi.

July 12 1932

Introduction

1. The story of Shripāla occupies a very important and prominent place in the *Story Literature* of the Jains. It is looked upon with such great reverence and sacredness by them that it has become enshrined in the hearts of all the Jains—young and old, from very ancient times. Its popularity and greatness can be seen from the zeal and devotion with which they read—in the days of the *Āyambīla Olis*—and translate into action the useful spiritual lessons which they learn from the *Rāsa of King Shripāla* or Shripāla Charitra, composed by the great Upādhyāyas Vinayavijayaji & Yas'ovijayaji and based on our author Ratnas'ekharasūri's *Sirisirivālakahā*, the very text that is edited in this volume. Its greatness can also be seen from the fact that our author puts it in the mouth of the Great Sage Gautamaswāmi, the first *Ganadhara* of Lord Mahāvira, who reveals it to the well known Jaina King Shrenika who was an ardent adherent of Jainism. This is done, evidently, not only to create an atmosphere of antiquity

round the story, but to convey home to the readers the supreme greatness and importance of the topic with which it deals, implying that even such a great sage as Gutamaswami himself testified to it by emphasizing it to his devout follower king Shrenika

2 But what is that great topic which makes

The topic of the story also so great? It is the Navapada the *Navapada* the most sacred and significant expression in Jainism, which gives in brief the sum and substance of the whole of the Jaina Religion. It connotes the nine most important *Padas* or *Dignities* in Jainism consisting of *Panchaparameshthi* (the Five High Souls)—viz the Arihanta (or the Tirthankara or the Jina), the Siddha, the Ācharya the Upadhyaya and the Sadhu—and the *Four-fold Religion* consisting of सम्यग्दर्शन, मयगज्ञान सम्यक्चारित्र and तप i.e. Right Faith, Right Knowledge, Right Character and Penance (All these Nine Dignities are fully explained in notes on St 1) The *Panchaparameshthi* are regarded as the प्रवर्तक (i.e. the establishers or founders), the सचालक (i.e. governors) and प्रचारक (i.e. the propagators) of the various doctrines and principles of Jainism such as the Jivavichara, the Nine Tattvas, the Karma

Theory and the well-known Syādvāda of the Jainas etc. which create in the hearts of the people a love for the *Four-fold Religion* mentioned above. The Arihantas are the प्रवर्तकs, the Āchāryas are the संचालकs and the Sādhus are the प्रचारकs. Cultivating a true and firm Faith (श्रद्धा) in the Nine Dignities by understanding them properly by studying their *gunas* or qualities etc. is an indispensable thing to those who want to attain Perfection and reach Liberation. Once a firm Faith is created in them and in the words and scriptures propounded by them, the 'jiva' obtains what is known as *Bodhībija* or *Samyaktva* i. e. Enlightenment. It is said in the नवतत्त्वप्रकरण verses 51, 52 —

“जीवाइनवपयत्ये, जो जाणइ तस्स होइ सम्मतं ।

भायेण सद्वृत्तो, अयाणमाणेऽपि सम्मतं ॥

सत्त्वाइं जिणेश्वरमासियाइं वयणाइं नम्रदा हुंति ।

इह बुद्धी जस्समणे, सम्मतं निच्चलं तस्स ॥”

3. To enable and help the people of this world The three main in obtaining this *Samyaktva* classes of the or *Bodhībija*, thus making it 'jivas' easy for them to traverse the path of spiritual welfare without any hindrance and reach Liberation was one of the most important things that the Jaina Teachers or Āchāryas of old wanted to accomplish. For achieving this purpose, they

thought it necessary to adopt different methods of imparting knowledge to different 'jivas' or souls according to their capacities of grasping and understanding things. Hence they divided the souls into three main classes viz श्रद्धानुसारी or those who put complete faith in their preceptors and their preachings and always act according to their advice, (2) तर्कानुसारी or those who put faith in their preceptors and their preachings after giving a full scope to their powers of reflection and reasoning, and (3) चरितानुसारी or those who come to acquire Faith by reading stories and lives of great persons. We find even to-day that all the souls of the world fall under one or the other of these three main classes.

4 As for the Shraddhanusaris, the Ācharyas had no anxiety, for they always have an inborn belief in the Nine Dignities etc. As for the Tarkanusaris, they (i.e., the Ācharyas) have always paid proper attention to them for whom they have composed important Sūtras and various other religious books which expound the principles of fundamental truth and discuss the questions which enable the soul to understand the true nature of this

The origin of the
story literature
of the Jainas

worldly life, the greatness of *Ahimsā Dharma* (non-injury to any of the six kinds of living organisms) consisting of renunciation and asceticism, the nature of Karma which binds the soul and makes it wander in this miserable worldly existence, and the way in which its complete Destruction can be brought about—thus enabling the soul to get itself completely released from the bondage of Karma and reach Final Beatitude Fully understanding and following these principles, the *Tarkānūsāris* are enabled to accomplish their spiritual welfare They are thus the most intelligent and best of the 'jivas,' if a firm Faith be cultivated in them, and that is the reason why even to-day we find that the *Jaina Preachers—Sadhus* always give a due importance to them in the first half of their daily sermons in which they propound the principles expounded by the *Āchāryas* of old. Their number is, however, greatly limited the *Shraddhānūsāris* being met with in the world in a greater number than the *Tarkānūsāris* But the number of the *Charitānūsāris* is still greater, because the vast majority of humanity are always guided in their actions by hearing and reading stories and lives of great persons whose examples they always follow. Bearing this

in mind and wishing to do good to the vast majority of humanity at large, the Jaina Āchāryas of old attached greater importance to them and adopted the method of writing stories and lives of great persons which they call *charitas*, *lathās*, or *kathānakas*, and *ākhyānas* etc, and to-day also we find that the Jaina Sādhus reserve the latter half of their sermons for telling such stories or *kathānakas* composed by the Āchāryas of old and in expounding them in order to impart religious teaching and knowledge to the common mass at large who hear the stories with great attention and interest. The voluminous *Story Literature* that the Ācharyas of old have produced is rich both in literary and didactic qualities, a special feature of which is the high emotions and sentiments with which they are laden and the infallibility of their appeal to the heart of the readers and hearers.

5. As we have said in the beginning Rātna-

<p>The place of <i>Sirivālakahā</i> in the story literature of the Jainas</p>	<p>s'ekharasūri's <i>Sirivālakahā</i> or <i>Aṭṭhāyana</i>, as it is called by Gautamaswāmī, occupies a very important and prominent place in this <i>Story Literature</i> of the Jainas. There are, no doubt, many other</p>
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equally important *Lathas* in Jainism such as the Story of Varadatta and Gunamanjari, the Story of Abhayakumara, the Story of Ilachputra, the Story of Kurmaputra etc, but this is in a way 'a pet story of the Jainas' It is because of the greatness of the topic with which it deals As the poet himself says, through the mouth of Gautamaswami who says to King Shrenika to whom he reveals the story, in verse 36—

“तो भणइ मुणी नितुणुसु, नखर ! अस्सणय इम रस्म ।
सिरिसिद्धचक्रमाहवमुदर पट्मखुजकर ॥”

‘Then the sage said—oh king ! hear this beautiful story which is charming on account of the greatness of the *Siddhachakra*, and which excites great wonder (in our hearts)’ The greatness and importance of the story is also due to the literary and didactic qualities which it possesses

¶ The purpose of the author in writing the story is the same as expounded before viz to convey home to the readers the greatness and importance of the *Navapada* or the *Siddhachara* and we

Author's purpose in writing the story

study it in the same light. The author himself reveals his purpose of writing the story in the very first verse of the book where he says:—

“अरिहाह्नवपयाहं, ज्ञात्वा द्विजयकमलमज्झमि ।

सिरिसिद्धचक्रमाह्वयमुत्तमं किंपि जंयेमि ॥”

Having contemplated in the lotus-like heart the *Nine Dignities* such as the Arhat etc., *I shall speak a little about the most elevated greatness of the Siddhachakra (or The Circle of the Sacred Ones),*” While reading the story it also appears that the author wants to lay a greater stress on *Bhāva* or extremely pure mental condition and *Āyambhila Penance*. A stress has also been laid on the effect of Karma also. Moreover, by writing this story the author wants to show the superiority of the Jaina Religion over the Śaiva and other religions, just as the Mahābhārata stories show the superiority of the Brahmanic Religion over other religions.

7. The greatness of the *Navapada* has been emphasized in striking words

The greatness of the *Navapada*. by Gautamaswāmi, the narrator of the story himself in verses 16 to 34 which are briefly summarized

on pages 30 and 40 of the notes. It is again further emphasized by the Sage Munichanda before King Shripāla and his queen Madanasundarī in Sts. 190 to 194, 206 to 225 and 238 to 242. What does he say ? 'He says that the propitiation of the *Siddhachakra* formed by the *Nine Dignities* is the only faultless and sinless remedy for removing all the pains, miseries and diseases of this world. It is the root-cause of all our happiness of this as well as the next world. In short, it is the *One Supreme Thing* which constitutes the very essence of the whole of the Jaina Religion. As the author says in St. 192 :—

“एषहिं नवपद्महिं, रहिअं अन्नं न अत्थि परमत्थं ।
 एषसुच्चिअ जिणसासणस्स सच्चस्स अवयासे ॥”

Hence it is due to the power of the propitiation of the *Navapada* that many a soul were enabled to be emancipated in the past, are enabled at present and will be enabled to be so in future, and thus obtain the lordship of all the three worlds by their attaining to the position of a Tirthankara or a Siddha. The *Navapada* is thus a Desire-yielding Tree which fulfils the desires of the minds of those who propitiate it. It is said to be the very

essence of the Tenth Pûrva called *Vidyānuvāda* and it has the power, if it is well propitiated, to enable us to accomplish the eight great *Siddhis* or supernatural powers such as *Animā* (or the power of becoming as small as an atom), *Laghimā* (or the power of assuming excessive lightness at will etc.) He who propitiates it with pure meditation accompanied with penance accomplishes large destruction of Karma. But there is no wonder, says the poet, that by the propitiation of the *Siddhachakra* all the great *Siddhis* etc. are accomplished, because by worshipping it is obtained even Moksha or Final Beatitude. Hence it is that the poet says in verse 210 —

परं च परमतत परमरहस्यं च परमतं च ।

परमत्वं परमपयं, पद्यत परमपुरिसेहि ॥”

‘This (i. e. the *Siddhachakra* has been declared by the Tirthankaras (lit. Supreme Beings) to be the *Greatest Truth (Tattva)* the *Greatest Secret*, the *Greatest Spell* the *Greatest Thing* and the *Greatest Pada*’ But stop and reflect. Can each and every kind of man propitiate the *Siddhachakra* and achieve all these things ? ‘No’, says the poet. Only that man can do so who is possessed of forgiveness, self-control and freedom from passions. He

alone can become the worshipper of the *Siddhachakra*, while a man who is possessed of opposite qualities becomes its insultor or *Virādhaka* as he is called. Hence he who wants to be a true worshipper of the *Siddhachakra*, whether a monk or a householder, should make his mind totally free from passions and should observe pure celibacy and character, because he who worships it with an impure mind, though its propitiator, instead of bringing to himself his desired object and happiness, undoubtedly brings him misfortune. But if a person propitiates it with a pure mind and if any wicked person thinks of doing anything wrong to him, that wicked person instead of doing so, brings wrong to himself. Hence a person wishing to do good to himself should worship the *Siddhachakra* with a pure and delightful mind, keeping pure celibacy together with practising the penance of Āyambila fasts and observing proper religious rites. If he will do so with a pure mental condition, he will get all the prosperities even of gods and excellent human beings. Even formidable diseases such as indigestion, consumption, fever, fistula, gout, will never come to him and if they have come to him before he propitiated the *Siddhachakra* they

will at once be destroyed. Moreover, by worshipping the *Siddhachakra* he will suffer no misfortune such as slavery, servitude, having no art, having impaired or defective organs of sense, blindness, a degraded body, a degraded family etc. In the case of a woman the misfortune of being not liked by her husband, being a poison maid, a whore, a widow, a barren woman, a woman bearing a dead child etc will never come to her. In short such is the greatness of the *Navapada* or the *Siddhachakra* that by worshipping it the 'jivas' are always able to fulfil the desired objects of their minds, and there is no doubt about that.

Again such is the greatness of the *Navapada*, says the poet further, that by its propitiation all the evils such as wicked planets, demons, ghosts and witches etc of those high souls who are possessed of a pure mental condition, disappear at once. Moreover, by the propitiation of the *Navapada* all the dangers from water, fire, serpents, and beasts of prey, the pains from poison and calamities such as excessive rain, drought etc and diseases such as plague etc which bring death to the bipeds and quadrupeds—all these do not remain in the world. Moreover, even barren women get

sons, even the children of *nindus* (i.e. women bearing dead children) become alive and play with joy, the defects of the stomach disappear and all other kinds of misfortune perish. Thus such is the elevated greatness of the *Siddhachakra* or *Navapada* upon which the author has based his whole story.

8. As regards the author, it is a matter of great pleasure that we have not to take the special trouble of going to any external source for information about his name or date as is often the case with regard to many Sanskrit poets like Kālidāsa and others. The author himself has given us definite information about his name and date etc. in Sts. 1340, 1341 where he says:—

“ सिरिवज्रसेनगणहरपट्टपह्वहेमतिलयसूरीणं ।
 सोसेहि रयणसेहरसूरीहि इमा हु सकलिया ॥
 तस्तीसहेमचंदेण माहुणा विक्रमस्स वरिसमि ।
 चउदसवदथावीसे लिहिया गुहमत्तिकलिणं ॥

From this internal evidence we come to know that the name of the author is Ratna-s'ekharasūri and that he flourished in the fourteenth century A. D., as it is stated that

he composed *Srivalakaha* in Samvat 1428 i.e. 1362 A. D.

Moreover, Ratnasekhara here states himself as the pupil of Vajrasena and Hematilaka and as we shall see later on, it is clearly stated in the last verse of our author's *गुणस्थानकक्रमा रोहसवृत्ति* that Ratnasekhara was the pupil of Vajrasena and a successor of Hematilaka who was the *Pattadhara* successor of Vajrasena. Our author here calls himself the pupil of both Vajrasena and Hematilaka only in order to show his respect for the latter, but as a matter of fact, he was the pupil of Vajrasena and a successor of Hematilaka [The compound *सरिवज्जसेनगणधरपट्टपद्मेमतिलकसूरीण* is solved by the commentator of *Srivalakaha* as follows — "श्री वज्रसेनगणधराणा-श्रीवज्रसेनसूरीणा पट्टस्य-प्रभव स्वामिनो ये हेमतिलकसूरयस्तेषां (शिष्यै श्रीरत्नशेखरसूरिभिः)", thus making Ratnasekharaasuri the pupil of Hematilakasuri. But from the facts stated above, this appears to be a wrong solution. The correct way of solving the compound is — श्री वज्रसेनगणधरश्च (तस्य) पट्टप्रभु-हेमतिलकश्च तेषाम् । ए तयो (शिष्यै श्री रत्नशेखरसूरिभिः)—and this solution is quite in keeping with the explanation given above]

From this internal evidence we also come to know that he had a pupil named Hemachandra. This much is the important information that we get from our text. There are many other external sources also from which we get some more useful and more definite information.

In his work *गुरुगुणपदत्रिशिकावृत्ति*, * our author *Ratnas'ekharas'iri* gives his *ग्रन्थस्ति* as under.—

“ श्रीमद् बृहद्गच्छपयोजहसः ।

समस्तथादीन्द्रशिरोधतंसः ।

प्रज्ञापराभूत सुरेन्द्रसूरिः ।

जीयाज्जगत्यां गुरुदेवसूरिः ॥ १ ॥

तद्गच्छे स्वच्छमनाः समजनि जयशेखरो गुरुश्रीमान् ।

तत्पट्टगगनभासु सूरिः श्रीवज्रसेनाह् ॥ २ ॥

तत्पट्टनायकाः श्रीहिमतिलकसूरयस्तवादेशात् ।

श्रीरत्नशेखराख्यः, शिष्यो लिखति स्म विवृतिमिमाम् ॥ ३ ॥

Here the *मूलपुरुष-देवसूरि* 10 वादिदेवसूरि 18 mentioned, and the *Gachchha* is stated to be the *बृहद्गच्छ*.

As for the *Brhad Gachchha* some explanation is necessary. It is a *Sakhā* or branch of the *Mūla Tapāgachchha* and takes its origin from the famous Vadi Devas'iri who defeated

* His works are discussed on P. 23. of the introduction.

the Digambara disputant by name Kumudachandra in the royal council of Siddharāja Jayasinha of Gujarat in Samvat 1181† He was the pupil of Munichandra the 40th *Pattadhara* of the *Mula Tapagachchha*. He was born in Samvat 1143, took *Diksha* in 1152, became *Ācharya* in 1174 and died in 1226. He composed a book called *Syādvadaratna* *kara* which gave birth to *चतुर्विंशतिसूरीशाखा* * or *बृहद्गच्छ* which got its name from the big number of 24 *Ācharyas* that were instituted by Vadi Devasuri. He also converted 35000 families to Jainism and enlightened King Ālha-dana of Nagpur. From all this, his great glory also, his *चतुर्विंशतिसूरीशाखा* came to be known as *Brhad Gachchha*. Thus the author gives his *Gachchha* to be *बृहद्गच्छ* which later on came to be known as *Nāgapuriya* or *Nāgori Tapā Gachchha*. The connection between these two *Gachchhas* can be understood from the following version

† Cf. *Prabhavākacharitra* 21. 95 —

‘ चन्द्राष्टयवर्षेऽत्र वैशाखे पूर्णिमादिने ।

आहूतो यादिशालया तौ यादिप्रतिवादिनौ ॥ ’

* For their names see Sjt. Mohanlal Dalchand Desai's Gujarati work “Jaina Gurjara Poets” Part II P. 757

Padmaprabhasuri, the pupil and successor of Vāḍi Devasūri, with the Permission of his preceptor went to the city of Nāgor in Sainvat 1177 and practised hard and difficult penance there and having preached religion to Ālhadana, the king of that city, made him a Jaina and the king being pleased gave him the name 'Nagapuriya Tapā Gachchha Padmaprabhasuri'. But though he was given this name by the king, no *Nagapuriya Tapā Gachchha* as such came into existence in the time of Vāḍi Devasuri. It was later in the time of Parshvachandrasuri in the 16th century that he (i.e. Parshvachandrasuri) described himself to be the successor in the list of the Brhad Gachchha Pattavali and his Gachchha was popularly called *Payachanda Gachchha* while those Gachchhavalas give their Gachchha's name to be Nagapuriya (coming, as we have seen, from Nagpur—Nagor of Marwad) Tapā Gachchha. This fact is corroborated by the following lines of Chandrakīrtisuri, who belonged to the same Gachchha of Parshvachandrasuri mentioned before, which are taken from the प्रशस्ति of his commentary on Rājasekhara-sūri's Prākṛit Chhanda Kośa —

“वर्षैः चतु सप्ततियुक्तरुद्रशतै ११७४ रतीतेरथ विक्रमाकात् ।
यादीन्द्रमुख्यो गुरुदेवसुरिः सूरिश्चतुर्विंशतिमभ्यपिचत् ॥

तेषां च यो दीपकशास्त्रकर्ता पद्मप्रमः सूरिवरो बभूव ।
यदीय शास्त्रा प्रथिता क्रमेण ख्याता क्षितौ नागपुरी तपेति ॥ "

Thus our author Ratnas'ekharasūri belonged to the Brhad Gachchha which Gachchha later on came to be known as Nāgori Tapā Gachchha.

As regards the Guru—preceptor and other predecessors of Ratnas'ekharasūri we have already got some information from the प्रशस्तिs of his works *Sirisiriyālakahā* and *गुरुगुणपद्मनिशिका-वृत्ति* already quoted before where he describes himself as the pupil of Vajrasenasūri and he became a successor of Hematilakasūri who was the Pattadhara-successor of Vajrasenasūri who became Āchārya in Samvat 1354, as can be seen from the following genealogy quoted from the book 'श्रीमद्भागपुरीय तपागच्छनी पट्टावली' (published by Shree Jaina Yuvaka Mandal Office & Library, Shanala's Pole, Ahmedabad).

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|---------------------|--|
| 40. Munichandrasūri | The 40eth <i>Pattadhara</i> of the <i>Mūla Tapā-gachchha Pattāvali</i> . |
| 41. Vadi Devasūri | The मूलपुरुष or the first Āchārya in the <i>Nāga-puriya Tapāgachchha Pattavali</i> , |

42. Padmaprabhasūri Author of भुवनदीपक
composed in Saṃvat
1221.
43. Prasannachandrasūri
44. Gunasamudrasūri
45. Jayas'ekharasūri Became Āchārya
in Saṃvat 1301.
46. Vajras'enasūri Became Āchārya
in Saṃvat 1354.
47. Hematilakasūri
48. Ratnas'ekharasūri

That our author Ratnas'ekharasūri, the 48th *Paṭṭadhara* in the *Nāgapuriya Tapā-Gachchha Paṭṭāvali* was the pupil of Vajras'enasūri, and that he became a successor of Hematilakasūri becomes much more definite from the following 3 passages taken from his own works संयोद्धसत्तरि (संयोधसत्तलि), गुणस्याणककमारोह and लघुक्षेत्रसमासस्योपज्ञवृत्ति respectively.

(1) The last *gāthā* of संयोद्धसत्तरि is:—

“ संयोगमणो संयोद्धसत्तरि जो पदेह भवजीमो ।

मिरिजयसेहराणं सो लहई नति सदेहो ॥ ”

The name जयसेहर (जयशेखर) mentioned here, refers to जयशेखरसूरि also and one may be led to think that he (i. e. जयशेखरसूरि) was the author of संयोद्धसत्तरि. But one अमरकीर्तिसूरि while commenting on this *gāthā* says:—

“ पक्षे स्वगुरोर्नाम सूचितं श्री जयशेखर इति । अर्था-
न्नागपुरीय तपागच्छाधिराज श्री जयशेखरसूरेः पट्टस्थः श्री-
रत्नशेखरसूरिरिमां संबोधसप्ततिं चकार ॥ यदुक्तम् ।

श्रीमन्नागपुरीयाह तपोगणकजारुणाः ।

ज्ञानपीयूषपूर्णंगाः सूरौन्द्रा जयशेखराः ॥ १ ॥

तेषां पत्कजमधुपाः सूरयो रत्नशेखराः ।

सारं सूत्रात्समुद्धृत्य चक्रुः संबोधसप्ततिम् ॥ २ ॥

Hence जयशेखर was गुरु but in fact was प्रगुरु (गुरु's गुरु), because in the प्रशस्ति's of सिरि-
वालकहा, गुणस्थानरुक्रमारोहसवृत्ति, गुरुगुणपट्टप्रशिक्षा,
(see p. 24) the author clearly refers to वज्र-
सेन as his गुरु

(2) In गुणस्थानरुक्रमारोहसवृत्ति the last verse is.—

“ इत्युद्धृतो गुणस्थानरत्नराशिः श्रुतार्णवाद् ।

पूर्वपिसूक्तिनावैव रत्नशेखरसूरिभिः ॥ १३५ ॥

Here रत्नशेखरसूरि's name is merely given
but further particulars are given in his own
commentary thereon as under —

कैरुद्धृतः ?—रत्नशेखरसूरिभिः—गृहदगच्छीयश्रीवज्रसे-
नसूरिशिष्यः श्री हेमतिलकसूरिपट्टप्रतिष्ठितैः श्रीरत्नशेखर-
सूरिभिः स्वपरोपकाराय प्रकरणसूपतया प्रकटितइत्यर्थः ॥
१३५ ॥

Here रत्नशेखरसूरि definitely refers to him-
self as the pupil of वज्रसेनसूरि and a successor
of हेमतिलकसूरि who was the *Pattadhara*—suc-
cessor of वज्रसेनसूरि. This fact is further co-

roborated by the following remark of Shrimad Sāgarānandsūrishvaraji in his उपोद्घात to the Āgamodaya Samiti Edition:—

“वज्रसेनसूरिपट्टपूर्वाचलप्रभाकराणां श्रीहेमतिलकसूरी-
णामभिपदः श्रीमन्तोत्तमशेखरसूरयः”

(3) In the मंगलाचरण of लघुक्षेत्रसमासवृत्ति the author says:—

“ श्री वज्रसेनगुरयो जीयासुहेमतिलकगुरवश्च चिन्ता-
मणिरिव यन्नामसंस्मृतिर्दिशति मेऽभिमतम् ।

इतिवृत्तदेवगुरुस्मृतिवैर्यबलादल्पबुद्धिनाऽपि मया ।

स्वरुतक्षेत्रसमासस्य लिख्यते विवरणं किञ्चित् ॥

Here Vajrasena and Hematilaka both are referred to and क्षेत्रसमास is his own work and the विवरण thereon is written by him.

In 152 gāthā of क्षेत्रसमासमूल, viz. ‘घोरं जयसेहरपयपट्टिभं षण्मिऊण सुगुरुं च ।’ जयशेखर who was his गुरु is referred to. The last verse of the मूल is:—

“सूरीर्हि जं रयणसेहरनामपट्टि, अप्यत्यमेवरद्वं णरखित्तविम्बं ।
संसोहिद्वं पयरणं सुयणे हिलोप, पावेउ तं कुसलरंगमदं पसिद्धिम्॥

wherein the author gives his name Ratnas'ekkhara and in the last verse of the commentary he also gives his name as the commentator as under:—

“ इति कतिचिद् द्वीपोदधिविचारलेशस्य विवरणं सूरि ।

श्री रत्नशेखराख्यः शाखादुद्धृत्य लिखतिस्म ॥ ”

All this discussion leads us to the following final conclusion:—

Ratnase'kharasūri flourished in the 14th century and was the successor of Hematilakasūri and the pupil of Vajrasenasūri who was the pupil and successor of Jayas'ekharasūri of Brhad Gachchha which Gachchha later came to be known as Nāgori Tapā Gachchha, and that he i. e. रत्नशेखर had a pupil named Hemachandra who made a copy of Ratnas'ekhara's original composition of *Sriyālakahā*.

9. Further information about the life of the author can be had from Sjt.

The life of the author. Mohanlal Dalichand Desai's Guj. work 'Jaina Gurjara

Poets" Part II. P. 759. From that we come to know that Ratnase'kharasūri was born in Saṃvat 1372 and took Dikshā (became a Jaina monk) in Saṃvat 1385 at the age of 13. He became an Āchārya in Saṃvat 1400 and the Āchārya-Pada was given to him in the city of Bilādā. He was also given the title of *Mithyā-ndhalāranabhomani*. He converted 1000 families to Jainism. In Saṃvat 1407, he enlightened by his preaching the Emperor Phiroz-shah Takhalakha who was on the throne of Delhi, soon after which he died.

10. The important information about the works of Ratnas'ekharasuri has been obtained from Sjt. Mohanlal Dalichand Desai's 'History of Jaina Literature' in Guj. Para 648. He has composed several important books as follows:—

1. *Sirivālakahā* (Shripālacharitra) in Prakrit in Samvat 1428 (the first copy was made by his pupil Hemachandra).

2 *Chhandakoś'a* (छंदकोश) in Prakrit wherein several well-known Prakrit metres have been treated with their characteristics and formations and treatment of *ganas* and *mātrās* etc, (A commentary in Sanskrit on this work has been written by Chandrakirtisūri of Vikram 17th century who was a pupil in the Succession List of the author. (Vide Buhler's Reports 4 No. 75, and Peterson Reports 5, page 193).

3 *Gunasthānakakramāroha* (गुणस्थानक्रमारोह) with a commentary (सवृत्तिः) in Samvat 1447 (vide Buhler Reports 8 No. 376, Velankar's Catalogue No. 1783 published by Jaina Ātmānanda Sabhā Bhāvanagar, Pandit Hiralal Hansraaj Jamnagar, and Deochand Lalbhai Pustakoddhāra Fund No. 38 of Surat)

गुणस्थानकः are the gradations or Stages leading to Salvation. They are 14 in number as treated in the Jaina Karmic Philosophy and they are dealt with in this work in Sanskrit verses with Sanskrit commentary thereon.

4 *Gurugunasat-trinśā* (गुरुगुणषट्त्रिंशिका) which treats of 36 *gunas* of a गुरु in Prakrit *gāthās*, on which the author has written his commentary. This work is published by the Jaina Ātmānand Sabhā No. 37.

5 *Sambodhasatīkārī* (संगोहसत्तरी i. e. संगोच-सत्तति) which is a collection of 70 *gāthās* or verses in Prakrit which with the commentary of गुणविनय is published by the Jaina Ātmānand Sabhā No. 53.

6 *Laghukshetrasamasa with Stopagnavarāṇa* (लघुक्षेत्रसमास-स्तोपग्नविवरणमहित) treats in short the cosmology according to the Jainas based on Maṇiyāgiri's commentary. (Published by the Jaina Ātmānanda Sabhā of Bhavnagar No. 46, the original with Gujarati translation published in *Prakaranaratnākara* Part IV by Bhimsī Maṇek, Bori Building Pydhuni Bombay, vide Velankar's Catalogue of Royal Asiatic Society Bombay's Mss. Nos. 1592 & 1593, Buhler's Report 2 No. 402

7. *Siddhachakrayantrodhāra* (सिद्धचक्रयन्त्रोद्धार) which is unpublished and is in a Ms. form in the *Pustakbhandār* of Chuniji, Benares. This, it appears, relates to the यन्त्र in respect of the सिद्धचक्र dealt with in *Sirivālakahā*.

11. Before closing this topic of the author and his works etc. one more important point remains to be made clear. There have been two Ratnas'ekharasūris—
 Two Ratnas'ekharasūris
 one our author about whom we have already discussed everything, and one the 52nd *Pattadhara* in the *Mūla Tapā-gachchha Pattāvali*, who flourished in the 16th century, who was the successor and pupil of Munisundarasūri the 51st *Pattadhara* in the *Mūla Tapāgachchha Pattāvali*, who possessed the title of *Bālasaraswati*, who lived as an *Āchārya* from *Samvat* 1502 to 1517 and who was also the author of several works such as *आद्यप्रतिक्रमणवृत्ति* (*Samvat* 1496) *आद्यविधिसूक्ति* (*Samvat* 1506) *आचारप्रदीप* (*Samvat* 1516) *लघुक्षेत्र-समाप्त* etc. It should be remembered that our author *Ratnas'ekharasūri*, who was a pupil of *Vajrasenasūri* of *Nagori Tapāgachchha* and who flourished in the 14th century, is quite different from this second *Ratnas'ekharasūri* who

was a pupil of *Munisundarasûri* of the *Mûla Tapagachchha* and who flourished in the 16th century.

12. So far as is known to the editor, nobody has been able to trace the story of Shripāla to any other original source and in point of time Ratnasekharasuri's *Sirivālakahā* is the earliest story about Shripāla. If that is true, our author can be said to be the first originator of the story. This inference is supported by the author's description of the *Siddhachakrayantroddhār*, by giving which he saved the *Siddhachakrayantra* from oblivion. Therefore, most probably Ratnasekharasûri's *Sirivālakahā* is the first and earliest composition on the life and history of King Shripāla, and it has become the direct or indirect source of so many Sanskrit and Gujarati works which are composed even upto the 19th century.

13. The following are the Sanskrit compositions of the story of Shripāla.

(1) Satyarāja Gani the pupil of Gunasamudrasûri the pupil of Gunasāgarasûri of *Purnmāgachchha* composed *Shripalacharitra* in Sanskrit

from Prakrit Sirivālakahā in Samvat 1514 (Manuscript in Kaira Bhandār).

(2) Dharmasundarsūri alias Siddhasūri wrote श्रीपालनाटकगतरसवतीवर्णन in Samvat 1531. This betokens that there was a *Shripālanataka*.

(3) Labdhisāgarasūri of *Vṛdhhatapāgachchha* composed *Shripālākathā* in Sanskrit in Samvat 1557. (Refer to page 741 of the *Jaina Gurjara Poets Part II No. 57 लब्धिसगर*.)

(4) Gnānavimalasūri of *Tapāgachchha* composed *Shripālācharitra* on the basis of Gujarati *Shripālārāsa* composed by the Upādhyāyas Vinayavijayaji & Yasovijayaji in Samvat 1738.

(5) Kshamākalyāna of *Kharatargachchha* wrote *Shripālācharitra-vyakhyā* in Samvat 1869 which may be the commentary added to Prakrit Sirivālakahā of Ratnas'ekhara as published by Devachand Lalbhai Pustakoddhārā Fund No. 66.

(6) *Apabhraṅs'a Composition*: Sinhasena alias Raidhu composed *Shripālācharitra* in *Apabhraṅs'a* in Vikrama 16th century.

14. The following are the Gujarati compositions of the story. There are

Gujarati
Compositions

a number of them a detailed list whereof has been gathered

from Sjt. Mohanlal Dalichand Desai's 'Jaina Gurjara Poets,' Part I & II.

Part I. P. 58. (1) Gnānasāgara composed Siddhachakrarāsa-Shripālarāsa in Samvat 1531.

Part I. P. 101. (2) Labdhisāgara has composed Shripālarāsa in Samvat 1557, but it is incorrect. In fact he has written Shripālakathā in Sanskrit in Samvat 1557 as already stated.

(3) In Samvat 1651 Vādichandra (a Digambara) has written Shripālākhyānakathā in imitation of the S'wetāmbara *kathā*.

Part II P. 17 (4) Vinayavijayaḥ & Yas'ovijayaḥ composed Shripālarāsaḥ in Samvat 1738

Part II P. 73	(5) Gnānasāgara	„ „ „*	1726
„ „ 86	(6) Jinaharṣa	„ „ „	1740
„ „ 88	(7) „	„ „ „	1742
		(shorter)	
„ „ 128	(8) Mānavijaya	„ „ „	1702
„ „ 192	(9) Meruvijaya	„ „ „	1722
„ „ 251	(10) Lakṣmīvijaya	„ Maya- nasundarī rāsa	1727
„ „ 255	(11) Udayavijaya	„ Shri- pālarāsa	1728

† Based upon our author's *Sirivālakathā*.

* „ „ „ stand for composed, Shripālarāsa and in Samvat, respectively. .

„	„294(12)	Mānikyasāgara	„	„	1732
		or			
		his pupil Gnāna-āgara			
„	„359 (13)	Harakha-	„	Shri- „	1740
		chanda Sādhu		pālacharitra	
„	„567(14)	Jinavijaya	„	Shri- „	1791
				pālacharitrarāsa	

Over and above this there are three more Gujarati compositions in Vikram 19th century.

(15) Lalchandra of *Kharatagachchha* composed Shripālarāsa in Samvat 1837 at Ajimganja.

Rupamuni of *Lonkagachchha* composed Shripālachopai in Samvat 1856 at Ajimganja.

(17) Udayasoma of *Laghutapāgachchha* composed Shripālarāsa in Samvat 1898.

15. The brief outlines of the story of King
The story Shripāla, as given by our author
Ramas'ekharasûri, are as follows.

In the country named Magadha where originated the Tirtha of Lord Mahāvira, there was a city named Rājagrha where ruled the well-known Jaina King Shrenika. He had a chief queen named Nandā who had an excellent son named Abhayakumāra. He had also a second wife named Chillanā who had the eldest son named Asogachachanda (i. e. Kūnika) and

other two sons named Halla and Vihalla. He had many other queens such as Dharni etc and many other clever sons.

Once upon a time Lord Mahavira, who was moving upon the surface of the earth on his religious journeys, arrived at a city, situated in the vicinity of Rajagrha. For the spiritual benefit of the people of Rajagrha he sent the sage Gautama his first *Ganadhara*, to that city (i. e. to Rajagrha). Having heard of Gautama's arrival, all the people of Rajagrha, including the king, forthwith came to the garden with all their grandeur, and having bowed down to him they took their proper seats.

Then the Reverend Sage Gautama, in a voice as profound as the sea preached to them the nature of true religion and the greatness of the meditation on the *Siddhachakra* formed by the Nine Dignities or Navapada worshipping which, he said, a man obtains real happiness like King Shripala.

After this brief introduction, the poet comes to his story proper. King Shrenika asks Gautamswami as to who was this King Shripala and how did he obtain real happiness, by

adoring the *Siddhachakra*; and Gautamswāmi, therefore, narrates to him the story of King Shripāla in the following manner.

In the famous country of Mālvā there was an excellent city named Ujjaini where ruled King Prajāpāla. He had two very beautiful clever queens named Sohaggasundari and Ruppasundari respectively. Sohaggasundari was born in the family of the worshippers of Ś'iva and hence she was a heretic. Ruppasundari, on the other hand, was the daughter of a Shrāvaka and hence she was a believer (in the Jaina Faith). They were of the same age and possessed of the same grace and beauty; and eventhough they were co-wives, they were generally attached to one another. But once when they were thinking over the nature of religion existing in their individual minds, there was a great disagreement between them even as great as the difference between nectar and poison. In the meanwhile, both of them, enjoying with the best of kings various kinds of amorous sports, became pregnant in a short time and at the proper time daughters were born to both of them and they were given the names Surasundari and Mayanasundari respectively. Then when it was time for their study

they were entrusted by the king to the two preceptors Sivabhuti and Subuddhi who were proficient in the S'aiva and the Jaina doctrines respectively. Surasundari learnt various sciences and arts. But 'as is the preceptor, so is the pupil'. Hence as her preceptor was a heretic she also turned out to be so and became puffed up with pride. Mayanasundari also learnt all the arts and sciences, and she was so trained by her preceptor who was proficient in the Jaina Doctrine, that she also became well-versed in it and came to acquire the virtues of pure discrimination, docorum etc. blessed with the gift of religion. As her teacher was possessed of intellect, tranquility, and self-restraint, she also came to acquire those virtues.

Gradually both, Surasundari and Mayanasundari attained to youth. Surasundari was, then, asked by her father to choose her own husband and selected Aridamana the son of Damitari, the King of Ujjaini. Mayanasundari was also asked to choose her own husband. But she who had acquired pure discrimination by her study of the essence of the thoughts and the words of the Jina, and who was

possessed of the virtue of modesty did not speak, and, therefore, being asked again by the king she, having smiled a little, said "Oh father! is it proper that you, who are endowed with discrimination, ask me this question? (It is not proper,) because noble born girls do not say such things as 'let this be my husband' But to them, he who is given to them by their parents, is indeed welcome Still, however, here in the question of giving a husband or wife, even parents are merely an instrumental or apparent cause and not an efficient one, because generally the union between souls as husband and wife is already decided by our actions of previous births Whatever *ī*arma, good or bad, is accumulated by a *jīva* at a particular time, that karma of his comes into effect at another particular time as if tied down with a string That daughter who is possessed of many merits, even though given in a low family, becomes happy, and that daughter who is devoid of merits, even though given in a noble family, becomes miserable' The king was greatly displeased at this and told that it was due to his favour that she was enjoying beautiful dress and ornaments etc and how was it that she dared to say like that Mayana retorted that

she was born in his house on account of the merit of good deeds practised by her in her previous birth and hence it was that she was experiencing all those pleasures. From that day the king became her greatest enemy because she believed that anything, good or bad, was done to her by her karma and did not believe that anything was done by the king—her father who, he thought, was thus belittled by her. She was, therefore, married to a prince of the lepers, and Mayanā with a delightful mind, while going with Umbara, that prince of the lepers, was not at all dejected at heart. But as good luck would have it, this Umbara was none else, but prince Shripāla, the son of king Sinharāha and his wife Kamalāprabha who, after the death of her husband deserted his kingdom with her two years' child Shripāla, on account of the fear of Ajyāsena her husband's brother, who later on usurped his brother's kingdom, and in the favourable company of a multitude of lepers, went to Ujjain and passed her days there bringing her son up to youth by means of the wealth obtained by selling her ornaments. But unfortunately her son was at this time attacked with the disease of leprosy, and therefore she having entrusted her son to

some neighbour went to the city of Kosambi for getting the medicine of the disease of her son from a physician there who, as somebody told her, was well-versed in curing all the eighteen varieties of the disease of leprosy, and having learnt there that he had gone on a pilgrimage, she waited for him there in Kosambi for a few days. In the meanwhile she came to know from a Jaina ascetic there (who was possessed of 'avadhi' knowledge) that her son was taken by that multitude of the lepers and was made their king. And that now he had become the husband of Mayanasundari, the daughter of the king of Mālavā. He also further told her that his disease was also now completely cured on account of the power of propitiation of the Navapada the greatness of which they came to know from a Jaina Muni named Munichanda, who knew very well Mayanā who was greatly devoted to the feet of the Jina and who told him all her account. The sage also, in order to remove the pain of Mayanā and to cure the disease of her husband, showed them the *Anaradya*—the faultless (i. e. sinless) remedy of propitiating the *Siddhachakra*. They carried out the words of the sage, and to the wonder of all, Shripāla regained his original

beauty and form. Rupasundari, her brother Punnapāla, Kamalaprabhā, king Prajāpālā and all came to know this and there was a great praise about Mayanā that she was a great Satee. Prajāpālā, Mayanā's father, repented for the mistake that he had committed and took his daughter Manyanasundari and his son-in-law Shripālā to his palace with great celebrations, honoured them by giving them much wealth etc. and Shripālā with his wife and mother, Kamalaprabhā, stayed there in his kingdom enjoying all kinds of pleasures and happiness.

Now in the meanwhile it so happened that on a certain day, while the prince Shripālā with his retinue was moving in the city of Ujjaini like a prince of gods, a certain villager asked a citizen who that prince was and the latter replied that he was the son-in-law of the king (Prajāpālā). Hearing this prince Shripālā was greatly dejected at heart because he did not like that he should be known by the name of his father-in-law because it is said in the *Nitisāstra* that those persons are the best who become famous by their own merits; those who become famous by the name of their father are of the middle type; those who become famous by the name of their mother are low.

and those who become famous by the name of their father-in-law are the lowest of all'. He, therefore, returned home with a pale face, his mother asked him the reason of his dejection, he explained the same to her and having persuaded his wife and his mother he decided to go to foreign countries in order to earn wealth and strength for regaining the kingdom of his father Sinharaha. He started at an auspicious moment, wandered at various places and after some time came to a forest where underneath a beautiful Champaka tree he saw a certain *Sādhaka* and helped him in accomplishing the *Vidyā* given to him by his preceptor. In return that *Sādhaka* gave him two medicinal herbs, *Jalatarini*, and *Paras'athhanatārini*—one which enabled a man to go safely through water, and one which enabled a man to evade the weapons of the enemy respectively. Then the *Sādhaka* took him to the declivity of a mountain where he helped certain mineralogists in accomplishing the gold-producing liquid. They thanked him much and offered him gold, and though he was indifferent to the taking of it, they tied some of it to the skirt of his garment. Then the prince moving through various places gradually came to the city of Broach where

he bought clothes, ornaments and weapons etc. by selling that gold.

Now in the city of Kosambi there lived a very rich merchant named Dhavala who had come to the city of Broach accompanied by merchants and even though he made a very big profit there he was intent upon going to a distant shore on account of the covetousness of wealth, and therefore, for that purpose he made ready 400 ships. Then in an auspicious moment Dhavala embarked on those ships but they did not move in spite of the sailors' trying to do so. Then Dhavala got down, went into the city and asked a *sikottari* (a female evil spirit) the reason of the ships' not moving and he was told that they were stopped by a god and would move only if a man possessed of thirty two auspicious marks on the body were given in oblation to that god. Dhavala having satisfied the king of Broach with presents etc. took permission from him for catching hold of such a man. The king allowed him to do so on a condition that such a man must be a foreigner and must be helpless (i. e. without a guardian etc). Obtaining this permission from the king Dhavala ordered his men to find out such a man, who after a

great search succeeded in finding out Shripāla to be exactly such a man as they required. Dhavala again obtained the permission of the king and sent his soldiers to capture him. They tried to do so but on hearing the roaring noise produced by the prince, they ran away. The army sent by the king, being impelled by Dhavala, was also defeated by the prince in no time. Here ends the portion edited in this volume

16. The form and style of the story are like

Form, style and author of Sirivālakahā compared with those of Kummāputta.

those of epic poetry and remind us of Mahābhārata and such other stories. Its diction is simple, lucid and easy to grasp, and adds to the beauty of the story. The author has woven

his story in such a beautiful and charming manner that the interest of the reader is sustained throughout from beginning upto the end. The language that he has used in composing most of his verses is simple and reminds us of the verses of Anantahansa's Kummāputta. However, the excellent literary and didactic qualities which Ratnas'ekhara's Sirivālakahā possesses are not to be met with in Kummāputta. Though the verses are simple and easy

in both, yet the richness of imagination, thought and expression which are found in *Sirivālakahā* are rarely to be seen in *Kummāputta*. Again *Sirivālakahā* is rich both in *quality and quantity*, whereas it is not so in the case of *Kummāputta* which lacks, more or less, in both. Moreover, the author of *Kummāputta* does not appear to be so great a scholar and a voluminous writer as the author of *Sirivālakahā*. In originality also *Ratnas'ekhara* far more surpasses *Anantahansa*, for so far as it is known upto now *Sirivālakahā* appears to be the original composition of *Ratnas'ekhara*, whereas *Anantahansa* has borrowed his story from *S'ubba-vardhana's* version of *Kummāputta* which is a commentary in Sanskrit on the original source *Rasmandala* of *Dharmaghosa* (St. 125). A comparison of other works composed by both also leads us to the same conclusion that the author of *Sirivālakahā* is far more original, voluminous and scholarly than the author of *Kummāputta*.

17. The scholarship and learning of *Ratnas'ekhara*

<p>The literary and special features of <i>Sirivālakahā</i> which are absent in <i>Kummāputta</i></p>	<p><i>sūri</i> are also seen from the various literary and special features that are found in <i>Sirivālakahā</i> itself. They are as follows.</p>
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(1) In it the author has made a very happy and successful use of various *Alankāras* or figures of speech such as व्यतिरेक (St. 32), उत्प्रेक्षा (Sts. 38 to 40), अतिशयोक्ति (Sts. 42, 43), श्लेष (Sts 38, 44, 178), अर्थान्तरन्यास (St. 77), रूपक (St 103), व्याजस्तुति (Sts. 115, 116) etc*. In Kummāputta we hardly meet with such *Alankāras* and such a happy and successful use of them

(2) The author has also made a happy use of a number of Desi words which occur here and there in the text In Kummāputta also we do meet with some Desi words but not in such a great number.

(3) Another feature of Sīrivālakāhā is the use of various technical terms such as चउबुद्धि, पंचविह अमिगमण, पंचविह पमायं, अट्टारसदोस, पनरसमेये सिद्ध, सिद्धानंतचउक्क, कम्मभूमि, दुवालसंगघरं, त्रयोपम्मं, हुंटलविटलाई, एगासत्ता, दुविहोनओ, कालत्तरं, गइचउक्कं, पचेव अत्थिकाया, दञ्चल्लं, अट्टेव कम्माई, नच-तत्ताई, दसविहो घम्मो, मूलत्तरपयडीओ, कम्मठिहं, कम्म-विप्रागं, वंघ, उदय, उदीरणा, सत्ता, अट्टमहासिद्धि, ईईओ, अट्टारसजाई कुट्टस्स, ससिचारपाण, etc. which show

* All these *Alankāras* are fully explained in the notes on Sts wherein they occur.

the great learning and scholarship of the author, and his mastery over the Jaina Philosophy. *

(4) A fourth feature is the introduction of the sermons through the mouth of Gautam-swāmi, Munichanda and other sages which feature is found in Kummāputta also with equal success and effect.

(5) The fifth feature is the use of difficult stanzas at random in the text, which contain the descriptions of countries and cities, the description of the marriage ceremony of Surasundari, the prayer-song to Lord Rābha by Mayanasundari, etc. In Kummāputta we get one or two such descriptions but they are not so remarkable.

(6) The sixth more important and highly creditable feature is the description of the *Recitation Rite of the Siddhachakrayantra* (Sts. 196 to 206), which, as the author says, has been extracted from the *Tenth Pūra* called *Vidyānurāda*, and thus saved from oblivion. §

* These various terms require fairly long explanations and they are given in the notes on the Sts. wherein they occur.

§ For further details on the *Siddhachakrayantra* and its *Recitation Rite* refer to the notes on Sts. 196 to 206.

(7) The seventh feature is the Apabhraṃśa verses (Sts. 73, 76, etc.) which contain the solution of the riddle which the two princesses Surasundari and Mayanasundari were asked by their father King Prajāpāla to solve, and so on. In Kummāputta also two such Apabhraṃśa verses are used which give the description of the birth festival of Kummāputta. But in this respect also, the verses used in the former appear to be of a superior quality than those used in the latter from a literary point of view because in the former the dialect is the pure Apabhraṃśa dialect whereas in the latter though the stanzas appear to be written in Apabhraṃśa they resemble old Gujarati, as Diwānbahādura K. H. Dhruva also holds.

(8) The eighth feature is the frequent use of grammatical forms like *जियमावुच्चिम* which is explained in notes on St. 20 and the mastery of the author over various grammatical peculiarities.

(9) The ninth feature is the use of certain pure Sanskrit words and phrases, which we term *Sanskritism*. Throughout the whole text it appears that the writer of this Prakrit book

has also got a mastery over Sanskrit and is well acquainted with the relation between Sanskrit and Prakrit Dialects.

(10)* The tenth feature is the use of various सुभाषितs or good sayings which are collected, and given at the end of this edition.

(11) The eleventh and the last feature is the metre that is used in the text. The general metre running through the whole text is the same as that which is used in Kummāputta also viz. the आर्या metre which consists of 30 and 27, *Mātrās* or syllabic instants in the first two and the last two *Pādas* respectively, there being 4 *Pādas* in all. (For a further detailed explanation on आर्या metre refer to वृत्तरत्नाकर). In addition to this Ratnas'ekhara has made use of some other metres also e. g. the पादाकुल metre which is used in the description of the marriage ceremony of Surasundari. It consists of 4 *Pādas* each *Pāda* containing 16 syllabic instants, the last letter of each, which is a determinant, being always necessarily long, and there being stress (भार) on the 1st, 5th, 9th and 13th syllabic instants. In Guj. this पादाकुल metre is more popularly, known as 'योयय.' Besides, there is also used in the prayer-song to andisable by Mayasundari the वृत्तमि metre w

Lord Rābha by Mayanasundarī the पञ्चुडिआ metre which is often met with in Prakrit Literature. It consists of 4 *Pādas*, each *Pāda* containing 16 syllabic instants, there being stress on the 3rd, 6th, 11th and 14th syllabic instants. These are very good singable metres and can be appreciated by those who know the science of music.

18. From all this our discussion it appears that in literary qualities Kummā-

Superiority of
Sirivālakahā
over Kummāputta
putta is quite meagre and inferior when compared to Sirivā-
lakahā. In didactic qualities, also,

Sirivālakahā surpasses Kummāputta because the appeal made by the former is far more greater than that made by the latter. No doubt, Kummāputta has succeeded in laying stress on *Bhāva* or the extremely pure mental condition which is also emphasized in Sirivālakahā. But in the latter, *Bhāva* is not the main thing that the author wants to emphasize, but it is the greatness and importance of the *Navapada* emphasizing which he has achieved a far greater success than Anantahansa has done in emphasizing *Bhāva*. Thus in conclusion we can say that Ratnas'ekhara's Sirivālakahā

far surpasses Anantahansa's Kummāputtā both in literary and didactic qualities, and this is but quite natural because the author of the former far surpasses the author of the latter

19. Here ends the introduction and the edition,

A good wish is now ready to be put in the hands of the public. But before

doing so, the editor would like to wish, after Ratnas'ekharasūri, that as long as the sea and the mountain Meru are upon this world and as long as the sun and the moon shine in heaven let this story as well as its readers prosper.

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सिरिसिरिवालकहा ।

पदमनामो

गाथा १—४००

॥ ॐ श्रद्धम् नमः ॥

॥ सिरिसिरिवालकहा ॥

अरिहाइनवपयाइं, झाइत्ता, हिअयकमलमज्जंमि ।
सिरिसिद्धचक्रमाहण्यमुत्तमं कृपि जंयेमि ॥ १ ॥
अत्यित्थ जंयुदीचे, दाहिणभरहद्धमज्जिमे खंडे ।
बहुघणघन्नसमिद्धो, मगहादेसो जयपसिद्धो ॥ २ ॥
जत्थुप्पन्नं सिरिवीरनाइतित्थं जयंमि वित्थरियं ।
तं देसं सविसेसं, तित्थं भासंति गीयत्था ॥ ३ ॥
सत्थ य मगहादेसे, रायगिहं नाम पुरवरं अत्थि ।
वेभारविडलगिरिवरसमलंक्रियपरिसरपपसं ॥ ४ ॥
सत्थ य सेणियराओ, रज्जं पाछेइ तिजयविक्खाओ ।
चीरजिणचल्लणभत्तो, विहिअज्जियतित्थयरगुत्तो ॥ ५ ॥
जस्सत्थि पढमपत्ती, नंदा नामेण जोइ वरपुत्तो ।
अमयकुमारो बहुगुणसारो चउवुद्धिभंडारो ॥ ६ ॥
चेडयनरिंदधूया, वीया जस्सत्थि चिद्धणा देवी ।
जीए असोगचंदो पुत्तो हल्लो विहल्लो अ ॥ ७ ॥
अन्नाइ अणेगाओ धारणीपमुहाउ जस्स देवीओ ।
मेहाहणो अणेगे, पुत्ता पियमाइपयभत्ता ॥ ८ ॥
सो सेणियनरनाहो, अमयकुमारेण विहियवज्जाहो ।
तिद्धयणपयइपयाओ, पालिइ रज्जं च धम्मं च ॥ ९ ॥

॥ ॐ अर्हम् नमः ॥

॥ सिरिसिरिवालकहा ॥

अरिहाइनवपयाइं, झाइत्ता हिअयरुमलमज्जंमि ।
सिरिसिद्धचक्रमाहप्यमुत्तयं किंमि जंपेमि ॥ १ ॥
अत्यित्य जंघुदीवे, दाहिणभरहद्धमज्झिमे खंडे ।
बहुयणयन्नसमिद्धो, मगहादेसो जयपसिद्धो ॥ २ ॥
जत्युप्पन्नं सिरिवीरनाहृतित्थं जयंमि वित्थरियं ।
तं देमं सविसेसं, तित्थं भासंति गीयत्था ॥ ३ ॥
तत्थ य मगहादेसे, रायगिहं नाम पुरवरं अत्थि ।
वेभारविठ्ठलगिरिवरसमळंक्रियपरिसरपणसं ॥ ४ ॥
तत्थ य सेणियराओ, रज्जं पालेइ तिजयविवखाओ ।
वीरजिणचलणभत्तो, विहिअज्जियतित्थयरगुत्तो ॥ ५ ॥
जस्सत्थि पढमपत्ती, नंदा नामेण जीइ वरपुत्तो ।
अभयकुमारो बहुयुणसारो चउवुद्धिभंडारो ॥ ६ ॥
चेडयनरिंदधूया, धीया जस्सत्थि चिड्डणा देवी ।
जीए असोगचंदो पुत्तो इल्लो विड्डो अ ॥ ७ ॥
अन्नाउ अणेगाओ धारणीपमुहाउ जस्स देवीओ ।
मेहाइणो अणेगे, पुत्ता पियमाहपयभत्ता ॥ ८ ॥
सो सेणियनरनाहो, अभयकुमारेण विहियवज्झाहो ।
तिहुयणपयडपयावो, पालेइ रज्जं च घम्मं च ॥ ९ ॥

भावोवि मणोविसओ, मणं च अइदुज्जयं निरालंवं ।
तो तस्स नियमणत्थं, कहियं सालंवनं ज्ञाणं ॥ २१ ॥
आलंवणाणि जइविहु, बहुप्पयाराणि संति सत्येसु ।
तइविहु नवपयज्ञाणं, सुपदाणं विति जगगुरुणो ॥ २२ ॥
अरिहंसिद्धायरिया, उज्झाया साहुणो अ सम्पत्तं ।
नाणं चरणं च तवो, इय पयनवणं मुणेयव्वं ॥ २३ ॥
तत्थऽरिहंतेऽट्टारसदोपविमुक्के विमुदनाणमए ।
पयडियतत्ते नयसुरराए ज्ञाएह निच्चंपि ॥ २४ ॥
पतरसभेयपसिद्धे, सिद्धे घणकम्मवंचणविमुक्के ।
सिद्धाणंतचउक्के, ज्ञायह तम्मयमणा सययं ॥ २५ ॥
पंचायारपक्खित्ते, विमुदसिद्धतदेसणुज्जुत्ते ।
परउवयारिक्खिपरे, निच्चं ज्ञाएह सुखिवरे ॥ २६ ॥
गणतित्तीसु निउत्ते, मुत्तत्थज्झावणंमि उज्जुत्ते ।
सज्झाए लीणमणे, सम्मं ज्ञाएह उज्झाए ॥ २७ ॥
सज्जामु कम्मभूमिमुं, विहरंते गुणगणेहि संजुत्ते ।
सुत्ते मुत्ते ज्ञायह, मृणिराए निट्ठियरुसाए ॥ २८ ॥
सव्वन्तुपणीयागमपयडियनत्तत्थसइहणरुवं ।
दंसणरयणपइवं, निच्चं धारेह मणभवणे ॥ २९ ॥
जीवाजीवाइपयत्थसत्यतत्ताववोहरुवं च ।
नाणं सज्जगुणाजं, मूलं सिम्मेह विणएणं ॥ ३० ॥
अमुदकिरियाण चाओ, मुदासु किरियासु जो य अपमाओ
नं चारित्तं उन्नमणुणजुत्तं पालह निरुत्तं ॥ ३१ ॥

एयंमि पुणो समए, सुसुद्धिओ वद्धमाणतित्यपरो ।
 विहरंतो संपत्तो, रायगिहासन्ननयरंमि ॥ १० ॥
 पेसेइ पढमसीसं, जिद्धं गणहारिणं गुणगरिद्धं ।
 सिरिगोयमं मुणिदं, रायगिहलोयलाभत्थं ॥ ११ ॥
 सो लद्धजिणाएसो, संपत्तो रायगिहपुरोज्जाणे ।
 कइवयमुणिपरियरिओ, गोयमसामी समोसरिओ ॥ १२ ॥
 तस्सागपणं सोउं, सयलो नरनाहपमुहपुरलोओ ।
 नियनिपरिद्धिसमेओ, समाओ इत्ति उज्जाणे ॥ १३ ॥
 पंचविहं अभिगमणं, काउं तिपयाहिणाउ दाऊगं ।
 पणमिय गोयमचलणे, उवविद्धो उचियभूमीए ॥ १४ ॥
 भयुवंपि सजलजलहर-गंभीरसरेण कहिउमादत्तो ।
 धम्मसरुवं सम्मं, परोवयारिक्कत्तल्लिओ ॥ १५ ॥
 भो भो महाणुभागा ! दुलहं लहिऊण माणुसं जंमं ।
 खित्तकुलाइपहाणं, गुरुसामणिं च पुणगवत्ता ॥ १६ ॥
 पंचविहंपि पमायं, गुरुयावायं विवज्जिउ इत्ति ।
 सद्धम्मरुम्मविसए, समुज्जमो होइ कायव्वो ॥ १७ ॥ युग्मम
 सो धम्मो चउमेओ, उवविद्धो सयलजिणवरिंदेहिं ।
 दाणं सीलं च तवो, भावोऽवि अ तस्सिमे भेया ॥ १८ ॥
 तत्थवि भावेण विणा, दाणं नहु सिद्धिसाहणं होई ।
 सीलंपि भाववियल, विहलं चिय होइ लोगंमि ॥ १९ ॥
 भावं विणा तवोविहु, भवोहवित्त्यारकारणं चेव ।
 तम्मइ नियभाउचिय, सुविमुद्धो होइ कायव्वो ॥ २० ॥

भावोवि मणोविसओ, मणं च अइदुज्जयं निरालंवं ।
 तो तस्स नियमणत्वं, कदियं सालंवंणं ज्ञाणं ॥ २१ ॥
 आलंवणाणि अइविहु, बहुण्याराणि संति सत्येसु ।
 तदविहु नवपदज्ञाणं, सुपदाणं विति जगगुह्यो ॥ २२ ॥
 अरिहंसिद्धायरिया, उज्जाया साहुणो अ सम्मत्तं ।
 नाणं चरणं च तवो, इय पयनवत्तं मुणेयत्वं ॥ २३ ॥
 तत्थरिहंतेऽद्वारसदोषविमुक्के विमुद्धनाणमए ।
 पयडियतत्ते नयसुरराए ज्ञाएह निच्चंपि ॥ २४ ॥
 पनरसभेयपसिद्धे, सिद्धे घगरुम्मयंथणविमुक्के ।
 सिद्धाणंतचउक्के, ज्ञायह तम्मयमणा सययं ॥ २५ ॥
 पंचायारपक्त्ति, विमुद्धसिद्धतदेसणुज्जुत्ते ।
 परउवयारिकपरे, निच्चं आपह मूरिवरे ॥ २६ ॥
 गणतिचीसु निउत्ते, सुत्तत्थज्जावणांमि उज्जुत्ते ।
 सज्जाए लीणमणे, सम्मं ज्ञाएह उज्जाए ॥ २७ ॥
 सज्जासु कम्मभूमिंसु, विहरंते गुणगणेहि सज्जुत्ते ।
 एत्ते मुत्ते ज्ञायह, मुणिराए निट्ठियरुसाए ॥ २८ ॥
 सव्वन्नुपणीयागमपयडियत्तत्थसद्वहणरुवं ।
 दंसणरयणपईवं, निच्चं धारेह मणभवणे ॥ २९ ॥
 जीवाजीवाइपयत्थसत्यतत्तावरोहरुवं च ।
 नाणं सव्वगुणागं, मूळं सिरिखेह विणएणं ॥ ३० ॥
 अमुदकिरियाण चाओ, मुदासु किरियासु जो य अपमाओ
 तं चारित्तं उममणुणजुत्तं पालह निरुत्तं ॥ ३१ ॥

घणकम्पतमोभरहरणभाणुभूयं दुबालसंगधरं ।

नवरमकसायतावं, चरेह सम्मं ववोरुम्मं ॥ ३२ ॥

एयाइं नवपयाइं, जिणवरधम्मंमि सारभूयाइं ।

कल्लाणकारणाइं, विहिणा आराहियच्चाइं ॥ ३३ ॥

अन्नं च-एएहिं नवपएहिं, सिद्धं सिरिसिद्धचक्कमाउत्तो ।

आराइंतो संतो, सिरिसिरिपालुव्व लहइ सुहं ॥ ३४ ॥

तो पुच्छइ मगहेसो, को एसो मुणिवरिंद ! सिरिपालो ? ।

कह तेण सिद्धचक्कं, आराहिय पाविय सुखं ? ॥ ३५ ॥

तो भणइ मुणी निसुणसु, नरवर ! अक्खाणयं इमं रम्मं ।

सिरिसिद्धचक्कमाहणसुंदरं परमचुज्जकरं ॥ ३६ ॥

तथाहि-इत्येव भरहखित्ते, दाहिणखंडंमि अत्थि सुपसिद्धो ।

सव्वट्ठिकयपवेसो, मालवनामेण वरदेसो ॥ ३७ ॥

सो य केरिसो :-

पए पए जत्थ सुगुत्तिगुत्ता, जोगप्पवेसा इव संनिवेसा ।

पए पए जत्थ अमंजणीया, कुडुंवमेला इव तुगसेला ॥ ३८ ॥

पए पए जत्थ रसाजलाओ, पणंगणाओव्व तरंगिणीओ ।

पए पए जत्थ सुहंकराओ, गुणावलीओव्व वणावलीओ ॥ ३९ ॥

पए पए जत्थ सवाणियाणि, महापुराणीव महासराणी ।

पए पए जत्थ सगोरसाणि, सुहीमुहाणीव सुगोजलाणि ॥ ४० ॥

तत्थ य मालवदेसे, अक्कयपवेसे दुकालडमरेहिं ।

अत्थि पुरी पोरणा, उज्जेणी नाम सुपहाणा ॥ ४१ ॥

सा य केरिसा ?:-

अणेगसो जत्य पयावईओ, नरुत्तमाणं च न जत्य संखा ।
 महेसरा जत्य गिहे गिहेसु, सचीवरा जत्य समंगलोया ॥
 बेर धेर जत्य रमंति गोरी-गणा सिरिओ अ पए पए अ ।
 वण वणे यावि अणेगरंभा, रई अ पोईविय ठाणठाणे ॥ ४३ ॥
 तीसे पुरीई चुरवरपुरीई अहियाइ वणगं कांड ।
 जइ निडगबुद्धिकलिओ, सकगुरु चेंव सकेंइ ॥ ४४ ॥
 तत्यत्थि पुहविपालो, पयपालो नामओ अ गुणओ अ ।
 जस्स पयावो सोमो, भीमो विय सिद्धदुद्धजणे ॥ ४५ ॥
 तस्सवरोहे बहुदेहसोहअवहरियगोरिगव्वेवि ।
 अच्चंतं मणहरणे, निडणाओ दुवि देवीओ ॥ ४६ ॥
 सोहगलइहदेहा, एगा सोहगसुन्दरीनामा ।
 वीया अ रूवसुंदरी, नामा रूवेण रइतुळा ॥ ४७ ॥
 पढमा माहेसरकुलसंभूया तेण मिच्छदिद्वित्ति ।
 वीया सागवधूया तेण सा सम्मदिद्वित्ति ॥ ४८ ॥
 तओ सरिसवयाओ, समसोहगाउ सरिसरूवाओ ।
 सावत्तेवि हु पायं, परुप्परं पीतिकलिआआ ॥ ४९ ॥
 नवरं ताण मणट्टियधम्मसरूवं विचारयंताणं ।
 दूरेण विसंवाओ, विसपीऊसेहि सारिच्छो ॥ ५० ॥
 तओ अ रमंतीओ, नवनवलीलाहि नरवरेण समं ।
 थोवंतरंमि समए, दोवि सगव्भाउ जायाओ ॥ ५१ ॥

समयंमि पद्मयाओ, जायाओ कन्नगाउ दोहिपि ।
 नरनाहोवि सहरिसो, बद्धावणयं करावेई ॥ ५२ ॥
 सोहगगुंदरी नंदणाइ सुरसुंदरिचि वरनामं ।
 वीयाइ मयणसुंदरि, नामं च ठवेई नरनाहो ॥ ५३ ॥
 समये समप्पियाओ, तओ सिवधम्मजिणमयविऊणं ।
 अज्झावयाण उल्ला, सिवभूतिमुबुद्धिनामाणं ॥ ५४ ॥
 सुरसुंदरी अ सिवखेइ, लिहियं गणियं च लक्खणं छंदं ।
 कव्वमलंकारजुयं, तक्कं च पुराणसमिईओ ॥ ५५ ॥
 सिक्खेइ भरहसत्थं, गीयं नट्टं च जोइसतिगिच्छं ।
 विज्जं पंतं तंतं, हरमेइलचित्तकम्माइं ॥ ५६ ॥
 अन्नाइपि कुंडलविट्ठाइं करलाववाइरुम्माइं ।
 सत्थाइं सिक्खियाइं, तीइ चसुक्कारजणयाइं ॥ ५७ ॥
 सा फावि कला तं किंपि, कोसलं तं च नत्थि विघ्नाणं ।
 जं सिक्खियं न तोए, पन्नाअभिओगजोगेणं ॥ ५८ ॥
 सविसेसं गीयाइसु, निज्जा वीणाविणोयलीणा सा ।
 सुरसुंदरी वियट्ठा, जाया पत्ता य तारुन्नं ॥ ५९ ॥
 जारिसओ होइ गुरु, तारिसओ होइ सोसगुणजोगो ।
 इत्तुच्चिय सा मिच्छ-दिट्ठि उक्किट्ठदप्पा अ ॥ ६० ॥
 तइ मयणसुंदरीवि हु, एया उ कलाओ लोलमित्तेण ।
 सिक्खेइ विमलपन्ना, यत्ता विणएण संपन्ना ॥ ६१ ॥
 जिणमयनिउणेणज्झावएण सा मयणसुंदरीवाला ।
 तह सिक्खविया जइ जिणमयंमि कुसलचणं पत्ता ॥ ६२ ॥

एगा सत्ता दुविहो नओ य कालत्तयं गइचउकं ।
 पंचेव अत्थिकाया, दन्वउकं च सत्त नया ॥ ६३ ॥
 अट्टेव य कम्माइं नवतत्ताइं च दसविहो धम्मो ।
 एगारस पडिमाओ बारस वयाइं गिहीणं च ॥ ६४ ॥
 इच्छाइ वियाराचारसारकुसलत्तणं च संपत्ता ।
 अत्ते सुद्धमवियारेवि मुणइ सा निययनामं व ॥ ६५ ॥
 कम्माणं भूलुत्तरपयडीओ गणइ मुणइ कम्मठिइं ।
 जाणइ कम्मविवागं, वंधोदयदीरणं संतं ॥ ६६ ॥
 जीसे सो उज्झाओ, संतो दंतो जिहंदिओ धीरो ।
 निणमयरओ सुबुद्धी, सा किं नहु होइ तस्सीला ? ॥ ६७ ॥
 सियलकलागमकुमुला, निम्मलसम्मत्तसीलगुणकलिया ।
 लज्जासज्जा सा मयणमुंदरी जुव्वणं पत्ता ॥ ६८ ॥
 अन्नदिणे अन्भितरसहानिविहेण नरवरिदेण ।
 अज्झावयसहिंयाओ, अणाविआओ कुमारीओ ॥ ६९ ॥
 विणओणयाउ ताओ, मरुवलावन्नखोहिअसहाओ ।
 विणिवेसिआउ रत्ता, नेहेणं उभयपासेसु ॥ ७० ॥
 हरिसवसेणं राया, तासिं बुद्धिपरिक्खणनिमित्तं ।
 एगं देइ समस्सा-पयं दुविहं पि समकालं ॥ ७१ ॥
 यथा “ पुत्तिहि” लब्धइपहु, ” ॥
 तो तक्कालं अइचंचलाइ । अच्चंतगन्वगदिलाए,
 मुरमुन्दरीइ भणियं, हुं हुं पूरेमि निसुणेह ॥ ७२ ॥

यथा-धणजुब्बण सुवियदुपण, रोगरहिअ निअ देहु ।
 मण बल्लद मेलावडउ, पुन्निहि^५ लब्भइ एहु ॥ ७३ ॥
 तं सुणिय निघो तुट्ठो, पसंसए साहु साहु उज्झाओ ।
 जेणेसा सिक्खविया, परिसावि भणेइ सच्चमिणं ॥ ७४ ॥
 तो रन्ना आइट्ठा, मयणा वि हु पूरण समसं-तं ।
 जिणवयणरया संता दंता ससहावसारिच्छं ॥ ७५ ॥
 यथा-विणयविबेयपसणमणु सीलसुनिम्मलदेहु ।
 परमप्पहमेलावडउ, पुण्णेहि^५ लब्भइ एहु ॥ ७६ ॥
 तो तीए उवझाओ, मायावि अ हरिसिआ न उण सेसा ।
 जेण तत्तोवएसो न कुणइ हरिसं कुदिट्ठिणं ॥ ७७ ॥
 इओं अ-कुरुअंगलमि देसे, संखपुरोनाम पुरवरीं अत्थि ।
 जा पच्छा विक्खाया, जाया अहिछत्तनामेणं ॥ ७८ ॥
 तत्थत्थि महीपालो कालो इव वेरिआण दमिआरी ।
 यइवरिसं सो गच्छइ, उज्जेणिनिवस्त सेवाए ॥ ७९ ॥
 अन्नदिणे तप्पुत्तो, अरिदमनो नाम तारतारुओ ।
 सम्पत्तो पिअवाणे, उज्जेणिं रायसेवाए ॥ ८० ॥
 सं च निवपणमणत्तयं, समागयं तत्थ दिव्वरुअरं ।
 सुरसुन्दरी निरिक्खइ, तिक्खरुडक्खेहि^५ ताडंति ॥ ८१ ॥
 तत्थेव यिरनिवेसिअदिट्ठी दिट्ठा निवेण सा वाला ।
 भणिपा य कहसु वच्छे ! तुज्झ वरो केरिओ होउ ॥ ८२ ॥
 तो तीए हिट्ठाए, धिट्ठाए मुक्कलोअलज्जाए ।
 भणिंयं तापपसाया, जइ लब्भइ मणिंयं कहवि ॥ ८३ ॥

ता सव्वकलाकुसलो, तरुणोवररुवपुण्णलायन्नो ।
 एरिसओ होइ वरो, अहवा ताओचिअ पमाणं ॥ ८४ ॥
 जेणं ताय तुमं चिय, सेवयजणमणसमीहियत्याणं ।
 पूरणपवणो दीससि, पच्चक्खो कप्परुक्खन्व ॥ ८५ ॥
 तो तुट्ठो नरनाहो, दिद्धिनिवेसेण नायतीइमणा ।
 पमणेइ होइ वच्छे ! एसअरिदमणो वरो तुज्झ ॥ ८६ ॥
 तो सयलसभालोओ, पमणइ नरनाह ! एस संजोगो ।
 अइसोहणोअहिबल्लीपूगतखणं व निब्भंतं ॥ ८७ ॥
 अह मयणसुन्दरीवि हु, रत्ता मेहेण पुच्छिया वच्छे ।
 कैरिसओ तुज्झ वरो, कोरउ ? मइ कहसु अविलंबं ॥ ८८ ॥
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 ताय ! विवेयसमेओ, मं पुच्छसि तंसि किमजुत्तं ॥ ९० ॥
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 तं तारिसं तथा से, संपज्जइ दोरियनिवद्धं ॥ ९३ ॥
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ता ताय ! नायतत्तस्स, तुज्झ नो जुज्जए इमो गव्वो ! ।
 जं मज्झ कयपसयापसायओ सुहदुहे लोए ॥ ९५ ॥
 जो होइ पुनवल्लिओ, तस्स तुमं ताय ! लहु पसीएसि ।
 जो पुण पुणविहूणो, तस्स तुमं नो पसीएसि ॥ ९६ ॥
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 तो दुम्मिओय राया, भणेइ रे तंसि मह पसाएण ।
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 न सुरासुरेहिं, नो नरवरेहिं, नो बुद्धिवलसमिद्धेहिं ।
 कहवि खल्लिज्जइ इंतो, सुहासुहो कम्मपरिणामो ॥ १०१ ॥
 तो रुद्धो नरनाहो, अहो अहो अप्पपुत्तिआ एसा ।
 मज्झ कयं किंपि शुण, नो मन्नइ दुव्वियहा य ॥ १०२ ॥
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 तं चेव कप्परुक्खो, तुद्धो रुद्धो कयंतो य ॥ १०३ ॥
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તમ્હા જો તુમ્હાણં, રચ્છડ સો તાય ! મજ્જ હોડ વરો ।
 જડ અતિય મજ્જ પુત્ર, તા હોદી નિગુણોવિ ગુણી ॥ ૧૦૬ ॥
 જડ પુણ પુન્નવિહીણા, તાય ! અહં તાવ સુંદરોવિ વરો ।
 હોદી અમુંદરુચિય, નૂણં મહ કમ્મદોસેણં ॥ ૧૦૭ ॥
 તો ગાઢયરં રાયા, સ્ત્રો ચિંતેદ્ દુન્નિયદ્દાણ ।
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 રોસેણ વિયડમિહડીમીસણવયણં પલોડઝ્ઞ નિર્વ ।
 દવસ્ત્રો મ્પેડ મંતી, સામિય ! રહ્વાડિયાસમઓ ॥ ૧૦૯ ॥
 રોસેણ ધ્મમ્પમંતો, નરનાહો તુરયરયણમારુઢો । ॥ ૧૧૦ ॥
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 તો વિન્નિદ્દણ રન્ના, પુટ્ટો મંતી સ નાયવુત્તંતો ।
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 સામિય ! સરુવપુરિસા, સત્તસયા નવવયા સસોદીરા ।
 દુટ્ઠઝ્ઞકુટ્ઠમિધૂયા, સન્ને યગત્થ સંમિલિયા ॥ ૧૧૩ ॥
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 સો તેદિ પરિગદ્ધિઓ, ઝંઝરરાણુત્તિ કયનામો ॥ ૧૧૪ ॥
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 ગયનાસા ચમસ્થરા, ધિણિધિણિસદ્ધા ય અગ્ગપદ્ધા ॥ ૧૧૫ ॥
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 વ્હલ ધડાહત્તો, ગલીઅંગુલિ નામઓ મંતી ॥ ૧૧૬ ॥

केवि पसुइयवाया, कच्छादन्मेहिं केवि विकुराला ।
 केवि विउंचिअपामासमन्निषा सेवगा तस्स ॥ ११७ ॥
 एवं सो कुट्टिअपेडण परिचेढिओ महीवीडे ।
 रायकुलेसु भमंतो, पंजिअदाणं पणिण्हेइ ॥ ११८ ॥
 सो एसो आगच्छइ, नरवर ! आडंबरण संजुत्तो ॥
 ता मग्गमिणं मुत्तुं, गच्छइ अन्नं दिस्सं तुम्हे ॥ ११९ ॥
 तो वल्लिओ नरनाहो, अन्नाइ दिस्साइ जाव ताव पुरो ।
 तो पेइयंपि तीए, दीसाइ वल्लियं तुरिअ तुरितं ॥ १२० ॥
 राया भणेइ मंतिं, पुरओ मंतूणिमे निवारेसु ।
 सुहमगियंपि दाउं, जेणेसिं दंसणं न सुहं ॥ १२१ ॥
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 नरवर पुरओ ठाडं, एवं भणिउं समाढत्तो ॥ १२२ ॥
 सामिअ ! अम्हाण पट्ट, उंवरनामेण राणओ एमो ।
 सन्वत्थ वि मन्निज्जइ, गरुएहिं दाणमाणेहिं ॥ १२३ ॥
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 एतस्स पसायेणं, अम्हे सन्वेवि अइसुहिणो ॥ १२४ ॥
 किंच-एगो नाह ! समत्थि, अम्ह मणचित्तिओ विअप्पुत्ति ।
 जइ लहइ राणओ राणियंति ता सुंदरं होइ ॥ १२५ ॥
 ता नरनाह ! पसाय, काऊण देहि कन्नगं एगं ।
 अवरेण कणगकण्डदाणेणं तुम्ह पज्जं ॥ १२६ ॥
 तो भणइ रायमंती, अहो अजुत्तं विमग्गिअं तुमए ।
 को देइ निपं धूयं कुट्टकिलिहस्स जाणंतो ॥ १२७ ॥

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 किल मालवराया, करेइन्तो पत्यणाभां ॥ १२८ ॥
 सा निम्मलकिन्ती, हारिज्जउ अज्ज नरवरिंदस्स ।
 इवादिज्जउ काविहु, धूया कुकुलेवि संभूया ॥ १२९ ॥
 णेइ नरवरिंदो, दाहिस्सइ तुम्ह कन्नगा एगा ।
 । किर हारइ किन्ति, इत्थियमित्तेण कज्जेण ? ॥ १३० ॥
 तेइ मणे राया, कोवानलजलियनिम्मलविवेगो ।
 यधूयं अरिभूयं, तं दाहिस्सामि एयस्स ॥ १३१ ॥
 हसा वल्लिऊण तओ, नियभावासंमि आगओ राया ।
 झावइ तं मयणासुन्दरिनामं नियं धूयं ॥ १३२ ॥
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 । उत्तमं वरं ते, परिणाविय देमि भूरि घणं ॥ १३३ ॥
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 सो कुट्टिअराणो, होउ वरो किं वियप्पेण ? ॥ १३४ ॥
 सेऊण भणइ वाला, आणीओ मज्झ कम्मणा जो उ ।
 । चेव मह पमाणं, राओ वा रंकजाओ वा ॥ १३५ ॥
 तेवंचेणं रन्ता, सो उंवरराणओ समाहओ ।
 णिओ य तुममिमीए, कम्माणीओसि होसु वरो ॥ १३६ ॥
 शुत्तं नो शुत्तं, नरवर ! वुत्तंपि तुज्झ इय वयणं ।
 ते कणयरयणमाल, वंघइ कागस्स कंठमि ॥ १३७ ॥
 गमइं पुव्वकयं, कम्मं भुंजेमि एरिसमणज्जं ।
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ता भो नखर ! जइ देसि कावि ता देख मज्झ अणुरू-
 दासिविलासिणिधूयं, नो वा ते होउ कल्लाणं ॥ १३९ ॥
 तो भणइ नखरिंदो, भो भो महनंदणी इमा किंपि ।
 नो मज्झकयं मन्नइ, नियकम्मं चेव मनेइ ॥ १४० ॥
 तेषां धिअ कम्मेणं, आणीओ तंसि चेव जोइ वरो ।
 जइ सा निअकम्मफलं, पावइ ता अम्ह को दोसो ? १४
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 गिण्हइ निययकरेणं, विवाहलगांव साहंति ॥ १४२ ॥
 सामंतमंतिअंतेउरिउ वारंति तहवि सा वाला । ^{म एव}
 सरयमसिसरिसवयणा, भणइ सई सुच्चिअपमाणं ॥ १४
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 एगत्तो परिवारो, रुपइ अहो केरिसमजुत्तं ? ॥ १४४ ॥
 तहवि न नियकोवाओ, वळेइ राया अईव कठिणमणो
 मयणावि मुणियतत्ता, निअसत्ताओ न पचळेइ ॥ १४५ ॥
 तं वेसरिमारोविअ, जा चलिओ उंवरो निअयठाणं ।
 ता भणइ नयरलोओ, अहो अजुत्तं अजुत्तंति ॥ १४६ ॥
 एगे भणंति धिद्धी, रायाणं जेणिमं कयमजुत्तं ।
 अन्ने भणंति धिद्धी, एयं अइदुन्विणीयंति ॥ १४७ ॥
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 केवि निंदंति दिव्वं, जिणयम्मं केवि निंदंति ॥ १४८ ॥
 तहवि हु वियसियवयणा, मयणा तेणुंवरेण सह जंति ।
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 रायाएसेण तभो, खणमिच्चेणावि विट्ठिअसामग्गि ।
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 नच्चिरचारविलासिणिघट्टं, जयजयसइकरंतमुभट्टं ॥१५५॥
 पट्टंसुययडओलिज्जमालं, क्रकपूरतंवोळविसालं ।
 धवलदिअंतमुवासिणिवग्गं, बुइइपुरंधिरुहिअविट्ठिमग्गं ॥ १५६ ॥
 मग्गणजणदिट्ठजंतमुदानं, सयणमुवासिणिरुयसम्माणं ।
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 दयलेवइ मंडलविहिचंगं, करमोयणरुदिदाणमुरंगं ॥१५८॥
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 सुसुंदरीसमेओ, जा निगच्छइ पुरवरोओ ॥ १५९ ॥
 ता भणइ सयल्लोओ, अहोऽणुस्सो इमाण संजोगो ।
 धत्ता एत्ता सुसुं-दरी य जीए वरो एसो ॥ १६० ॥

केवि पसंसंति निवं, केवि वरं केवि सुंदरिं कन्नं ।
 केवि तीए वज्झायं, केवि पसंसंति सिवधम्मं ॥ १६१ ॥
 सुरसुंदरिसम्माणं, मयणाइ विडंवं जणो दहुं ।
 सिवसासणप्पसंसं, जिणसासणनिदं कुणइ ॥ १६२ ॥
 इओ य-निअपेइयस्स मज्झे, रयणीए ऊंवरेण सा मयणा ।
 भणिआ भदे ! निसुणसु, इमं अजुत्तं कयं रन्ना ॥ १६३ ॥
 तहवि न क्किपि विणट्ठं, अज्जवि तं गच्छ कमवि नररयणं ।
 जेणं होइ न विहलं, एयं तुह ख्वनिम्माणं ॥ १६४ ॥
 इअ पेइयस्स मज्झे, तुज्जवि चिट्ठंतिआइ नो कुमलं ।
 पायं कुसंगजणिअं, मज्जवि जायं इमं सुट्ठं ॥ १६५ ॥
 तो तीए मयणाए, नयअंसुयनीरकलुसवयणाए ।
 पइपाएसु निवेसिअ-सिराइ भणिअं इमं वयणं ॥ १६६ ॥
 सामिअ ! सव्वं मह आइसेसु किंचेरिसं पुणो वयणं ।
 नो भणियव्वं जं दूहवेइ मह माणसं एयं ॥ १६७ ॥
 अन्नं च पदमं महिलाजम्मं, केरिसयं तं पि होइ जइ लोपु
 सीलविह्वणं नूणं, ता जाणइ कंजिअं कुहिअं ॥ १६८ ॥
 सीलं चिअ महिलाणं, विभूसणं सीलमेव सव्वस्सं ।
 सीलं जीवियसरिसं, सीलाउ न सुंदरं क्किपि ॥ १६९ ॥
 ता सामिअ ! आमरणं, मह सरणं तंसि चेव नो अन्नो ।
 इअ निच्छियं वियाणह, अवरं जं होइ तं होउ ॥ १७० ॥
 एवं तीए अइनिच्च-लाइ ददसत्तापिक्खणनिमित्तं ।
 सदसा सदस्सकिरणो, उदयाचलचूलिअं पत्तो ॥ १७१ ॥

मयणाए वयणेणं, सो उंवरराणओ पमायंमि ।
 तोए समं तुरंतो, पत्तो सिरिसिहमवणंमि ॥ १७२ ॥
 आणंदपुलइअंगेहि तेहि दोदिवि नमंसिओ सामी ।
 मयणा जिणपयनिउणा, एवं योठं समादत्ता ॥ १७३ ॥
 भत्तिभरनमिरमुरिंदवंद-वंदिअपयपढमजिणंदचंद ।
 चंदुज्जलकेवलकित्तिपूरपूरियभुवणंतरवेरिमूर ॥ १७४ ॥
 मूलव हरिअतमतिमिर देव देवामुरखेयरविहिअसेव ।
 सेवागयगयमयरायपायपायडियणामह कयपसाय ॥ १७५ ॥
 सायरसमसमयामयनिवास, वासवगुरुगोयरगुणविकास ।
 कामुज्जलसंजमसीललील, लोलाइविट्ठिअमोहावहील ॥ १७६ ॥
 हीलापरजंतुमृ अकयसाव, सावयजणजणिअआणंदभाव ।
 भावलयअलंकिअ रिसटनाह.नाहत्तणु करि हरि दुक्खदाह ॥ १७७ ॥
 इअ रिमढजिणेसर भुवणदिणेसर, तिजयविजयसिरिपालपहो !
 मयणाहिअ सामिअ सिवगडगामिअ, मणह मणोरह पूरिमहो
 ॥ १७८ ॥

पैंवं समादिलीणा, मयणा जा थुणइ ताव जिणकंठा ।
 करडिअफळेण सहिआ उच्छलिआ कुमुमवरमाला ॥ १७९ ॥
 मयणावयणाओ उंवरेण सहसत्ति तं फलं गहिअं ।
 मयणाइ सयं माला, गहिया आणंदिअमणाए ॥ १८० ॥
 मणिअं च तीइ सामिअ फिट्ठिस्सइ एस तुम्ह तणुरोगो ।
 जेणेसो संजोगो जाओ जिणवरकयपसाओ ॥ १८१ ॥

तत्तो मयणा पइणा सहिआ मुनिचंदगुरुसमीवंमि ।

पत्ता पमुइअचित्ता भत्तीए नयइ तस्स पए ॥ १८२ ॥

गुरुणो य तथा करुणापरित्तचित्ता कइंति भविषाणं ।

गंभीरसजलजलहरसरेण धम्मस्स फलमेवं ॥ १८३ ॥

सुमाणुसत्तं सुकुलं सुरुवं, सोहग्गमारग्गमतुच्छमाड ।

रिद्धिं च विद्धिं च पटुत्तकित्ती पुत्तप्पसाएण लइंति सत्ता ॥ १८४ ॥

इच्चाइदेसणंते गुरुणो पुच्छंति परिचियं मयणं ।

वच्छे कोऽयं धन्नो वरलक्खणठक्खिअमुत्तुन्नो ? ॥ १८५ ॥

मयणाइ रुअंतीए कहिओ सन्नोवि निअयत्तुत्तंतो ।

विन्नतं च न अन्नं भयवं ! मह किंपि अत्थि दुहं ॥ १८६ ॥

एयं चिअ मह दुक्खं जं मिच्छादिट्ठणो इमे लोआ ।

निंदंति जिणह धम्मं सिक्खधम्मं चेव संमंति ॥ १८७ ॥

ता पटु कुणह पसायं किंपि उवायं कहेइ मह पइणो ।

जेणेस दुट्ठवाही जाइ खयं लोअवायं च ॥ १८८ ॥

पभणेइ गुरु भदे ! साहूण न कप्पए हु सावग्गं ।

फहिउं किंपि तिगिच्छं विज्जं मेतं च तंतं च ॥ १८९ ॥

तद्वि अणवज्जमेगं समत्थि आराहणं नवपयाणं ।

इहलोइअपरलोइअमुदाण मूलं निणुद्धिउं ॥ १९० ॥

अरिहं सिद्धायरिआ उज्झाया साहूणो य सम्यत्तं ।

नाणं चरणं च तवो, इअ पयनवगं परमतत्तं ॥ १९१ ॥

एएहिं नवपएहिं, रहिअं अन्नं न अत्थि परमत्तं ।

एएसुं चिअ जिणसासणस्स सन्वस्स अवयारो ॥ १९० ॥

जे किर सिद्धा, सिज्जंति जे अ, जे आवि सिज्जइस्संति ।

ते सन्वेवि हु नवपयज्ञाणेणं चेव निब्भंतं ॥ १९१ ॥

एएसिं च पयाणं पयमेगयरं च परमभत्तोए ।

आराहिज्जण जेगे संपत्ता तिजयसामित्तं ॥ १९४ ॥

एएहिं नवपएहिं सिद्धं सिरिसिद्धचक्रमेअं ज ।

तस्सुद्धारो एसो पुब्बायरिएह निदिठो ॥ १९५ ॥

गयणमरुलिआयंतं उट्टाहसरं सनायविन्दुरुलं ।

सपणववीआणाहय-यंतसरं सरह पीठमि ॥ १९६ ॥

झायह अडदलयलए, सपणवमायाइएसुवाहंते ।

सिद्धाइए दिसासुं विदिसासुं दंसणार्इए ॥ १९७ ॥

वीअवलयंमि अडदिसि, दलेसु साणाहए सरह वगे ।

अंतरदलेसु अट्टसु, झायह परमिट्ठिपडपए ॥ १९८ ॥

तइअवळएजवि, अडदिसि, दिप्पंतअणाहएहिं अंतरिए ।

पायाहिजेम तिहिपंतिआहिं झायह लद्धिपए ॥ १९९ ॥

ते पणववीअअरिहं, नमोजिणाणंति एवमाईआ ।

अडयालीसं जेआ, संमं सुगुरुवएसेणं ॥ २०० ॥

तं तिगुणेणं मायावीएणं सुद्धसेयवणणेणं ।

परिवेठिऊण परिदीइ तस्स गुरुपायए नमह ॥ २०१ ॥

अरिहं सिद्धगणीं गुरुपरमादिष्ठान्तमुगुरुणं ।
 दुरणंताण गुरुण य सपणववीयाओ ताओ य ॥ २०२ ॥
 रेहादुगकयफलसागारामिअमंडलं तं सरह ।
 चउदिसि विदिसि कमेण जयाइजंभाइकयसेवं ॥ २०३ ॥
 सिरिविमलसामिपमुहादिट्ठायगसयलदेवदेवीणं ।
 सुहगुरुमुहाओ जाणिअ ताण पयाणं कुणह झाणं ॥ २०४ ॥
 तं विज्जादेविसासणसुरसासणदेविमेविअदुपासं ।
 मूलगं फंठणिहिं, चउपडिहारं च चउवीरं ॥ २०५ ॥
 तिसिवालखित्तवालेहिं सेविअं घरणिमंडलपइठं ।
 पूयंताण नराणं नूगं पूरेइ मणइठं ॥ २०६ ॥
 एयं च सिद्धचक्रं, फहिअं विज्जाणुवायपरमत्थं ।
 नाएण जेण सहसा सिज्जंति महंतसिद्धीओ ॥ २०७ ॥
 एयं च विमलधवलं जो शायइ मुक्खज्जाणजोएण ।
 तयमंजमेण जुचो, तो पावइ निज्जरं विउलं ॥ २०८ ॥
 अखपमुक्खो मुक्खो जस्स पमाएण लब्धए तस्स ।
 झाणेग अन्नाओ सिद्धाओ हुंति किं चुज्जं ? ॥ २०९ ॥
 एयं च परमतत्तं, परमरहस्सं च परमयंतं च ।
 परमत्थं परमपयं, पन्नत्तं परमपुरिमेहिं ॥ २१० ॥
 तत्तो तिनयपसिद्धं अट्टमहामिद्धिदायणं मृद्धं ।
 सिरिसिद्धचयमेअं, आराद्ध परमधत्तीए ॥ २११ ॥

नवंतो दंतो संतो, एयस्साराहगो नरो होइ ।

जो पुण विवरीयणुणो, एयस्स विराहगो सो उ ॥ २१२ ॥

तम्हा एयस्साराहगेण एगंतसंतचित्तेण ।

निम्पलसीलणुणेणं मुणिणा गिहिणा वि होयव्वं ॥ २१३ ॥

जो होइ दुट्ठचित्तो एयस्साराहगोवि होऊण ।

तस्स न सिज्झइ एवं किंतु अवायं कुणइ नूणं ॥ २१४ ॥

जो पुण एयस्साराहगस्स उवरिमि मुद्धचित्तस्स ।

चित्तउ किंपि विरुवं तं नूणं होइ तस्सेव ॥ २१५ ॥

एएण कारणेणं पसन्नचित्तेण मुद्धसीलेण ।

आराहणिज्जमेअं सम्मं तवरुम्मविहिपुव्वं ॥ २१६ ॥

आसोअसेअअट्ठमिदिणाओ आरंमिऊणमेयस्स ।

अट्ठविहूपुयपुव्वं, आयामे कुणइ अट्ठ दिणे ॥ २१७ ॥

नवमंमि दिणे पंचामएण णवणं इमस्स काऊणं ।

पूयं च वित्तरेणं, आयंविळमेव कायव्वं ॥ २१८ ॥

एवं चित्तेवि तहा, पुणो पुणाऽष्टाहियाण नवगेणं ।

एगासीए आयंविळण एयं हवइ पुअं ॥ २१९ ॥

एयंमि फीरमाणे, नवपयझाणं मणंमि कायव्वं ।

पुअे य तवोरुम्मे, उज्जपणंपि त्रिहेयव्वं ॥ २२० ॥

एअं च तवोरुम्मे, संमं जो कुणइ मुद्धभावेणं ।

सयल्लमुरासुरनवररिद्धीउ न दुल्लइ वस्स ॥ २२१ ॥

एयंमि कए न हु दुद्वकुद्वखयजरभगंदराईआ ।

पहवन्ति महारोगा पुव्वुण्णजावि नासन्ति ॥ २२२ ॥

दासत्तं पेसत्तं विकलत्तं दोहगत्तमंघत्तं ।

देहकुलजुंगियत्तं न होइ एयस्स करणेणं ॥ २२३ ॥

नारीणवि दोहगं, विसकलत्तं कुरंदरंडत्तं ।

बंझत्तं मयवच्छत्तणं च न हवेइ कइयावि ॥ २२४ ॥

किं बहुणा जीवाणं, एयस्स पसायओ सयाकालं ।

मणवंछियत्थसिद्धी, हवेइ नत्थित्थ सदेहो ॥ २२५ ॥

एवं तेसिं सिरिसिद्धचक्रमाहप्पमुत्तमं कहिउं ।

सावयसमुदायस्सवि गुरुणो एवं उवइसंति ॥ २२६ ॥

एएहिं उनमेहिं, लक्खिज्जइ लक्खणेहिं एस नरो ।

जिणसासणस्स नूणं, अचिरेण पभावगो होही ॥ २२७ ॥

तम्हा तुम्हं जुज्जइ, एसिं साहम्मिआण वच्छल्लं ।

फाउं जेण जिणिंदेहि वन्निअं उत्तमं एयं ॥ २२८ ॥

तो तुट्टेहिं तेहिं, सुसावएहिं वरंमि ठाणंमि ।

ते ठाविऊण दिन्नं, धणरुणवत्याइयं सव्वं ॥ २२९ ॥

न य तं फरेइ माया, नेव पिया नेव वंधुवग्गो अ ।

जं वच्छल्लं साहम्मिआण मुस्सावओ कुणइ ॥ २३० ॥

तत्थ ठिओ सो कुमरो मयणावयणेण गुरुवएसेणं ।

सिक्खेइ सिद्धचक्रप्पसिद्धपूआविहिं सम्मं ॥ २३१ ॥

अह अन्नदिणे आसोअसेअअवमितिदीह सुमुहुत्ते ।

मयणासहिओ कुमरो, आरंभइ सिद्धचक्कत्तवं ॥ २३२ ॥

पढमं तणुमणसुद्धिं काऊण जिणालए जिणच्चं च ।

सिरिसिद्धचक्कपूयं अट्ठपयारं कुणइ विठ्ठिणा ॥ २३३ ॥

एवं कयविहिपूओ पच्चवत्ताणं करेइ आयामं ।

आणंदपुलइअंगो जाओ सो पढमदिवसे वि ॥ २३४ ॥

वीअदिणे सविसेसं संजाओ तस्स रोगउवसायो ।

एवं दिवसे दिवसे रोगखए वड्ढए भावो ॥ २३५ ॥

अह नवमे दिवसंमी पूअं काऊण वित्थरविहीर ।

पंचामएण णवणं करेइ सिरिसिद्धचक्कम् ॥ २३६ ॥

वंझाणवि हुंति सुया, निंदूणवि नंदणा य नंदंति ।
 फिट्ठंति पुट्टदोसा, दोहगं नासइ असेसं ॥ २४२ ॥
 इचाइ पहावं निमुणिऊण दट्ठण तं च पच्चक्खं ।
 लोआ महप्पमोआ संतिजलं लिति सविसेसं ॥ २४३ ॥
 तं कुट्ठिपेयडं पि हु तज्जलसंसित्तगतमचिरेण ।
 उवसंतप्पायरुअं जायं धम्मंमि सरुइ य ॥ २४४ ॥
 मयणापइणो निरुवमरुवं च निरुविऊण साणंदा ।
 पभणेइ पइं सामिअ ! एसो सब्बो गुरुपसाओ ॥ २४५ ॥
 माअपिअसुअसट्ठोअरपमुठाचिकुणंति तं न उवपारं ।
 जं निक्कारणकरुणापरो गुरु कुणइ जीवाणं ॥ २४६ ॥
 तं जिणधम्मगुरुणं, माहणं मुणिय निरुवमं कुमरो ।
 देवे गुरुंमि धम्मो, जाओ एगंतमत्तिपरो ॥ २४७ ॥
 धम्मपसाएणं चिय जह जह माणंति तत्थ मुरुखाइ ।
 ते दपइउ तह तह धम्मंमि समुज्जमा निरुवं ॥ २४८ ॥
 अह अन्नया उ ते जिणहराउ जा नीहरंति ता पुरओ ।
 पिरत्वंति अद्धयुड्ढं एगं नारिं समुहयिंति ॥ २४९ ॥
 तं पणमिऊण कुनरो पभणइ रोमंचरुंचुइज्जंतो ।
 अट्ठो अणब्भा वुट्ठी संजाया जणणिदंमणओ ॥ २५० ॥
 मयणा वि हु पियजणणि नाउं जा नमइ ता भणइ कुमरो ।
 अम्मो ! एम पहावो सब्बो इयिए तुह ण्डुहाए ॥ २५१ ॥

साणंदा सा आसीसदाणपुब्बं सुयं च सुहं च ।
 अभिनंदिऊण यमणइ तइयाऽहं वच्छ ! तं मुत्तं ॥२५२॥
 कोसंबीए विज्जं सोऊणं जाव तत्थ वच्चामि ।
 ता तत्थ जिणाययणे, दिट्ठो एगो मुणिवरिंदो ॥२५३॥
 खंतो दंतो संतो, उवउत्तो गुणिमुत्तिसंजुत्तो ।
 करुणारसप्पहाणो अचित्तदनाणो गुणनिहाणो ॥२५४॥
 धम्मं वागरमाणो पत्थावे नमिय सो मए पुट्ठो ।
 भयवं ! किं मह पुत्तो कयावि होठी निरुयगतो ॥२५५॥
 तेण मुणिंदेणुत्तं, भदे ! सो तुज्झ नंदणो तत्थ ।
 तेणं चिय कुट्ठियपेडएण ददूण संगहिओ ॥ २५६ ॥
 विहिओ उवरराणुत्ति निपपहू लद्धलोयसम्माणो ।
 संपइ मालवनरवद्धूयापाणप्पिओ जाओ ॥ २५७ ॥
 रायमुयावयणेग गुरुवदहं स सिद्धवरचरकं ।
 आराहिऊण सम्मं संजाओ कणयसयकाओ ॥ २५८ ॥
 सो य सादम्मिएहिं, पूरियविह्वो सुधम्मरुम्मपरो ।
 अच्छइ उज्जेणीए, धरणीइ समन्निओ मुहिओ ॥२५९॥
 तं सोऊणं हरिसिअचित्ताऽहं वच्छ ! इत्थ संपत्ता ।
 दिट्ठोसिवहूसहिओ, जुण्डाइ ससिब्ब कयहरिसो ॥२६०॥
 ता वच्छ ! तुमं बहुयासहिओ जय जीव नंद चिरकालं ।
 एमुचिअ जिणधम्मो, जावज्जीवं च मह शरणं ॥२६१॥

जिणरायपायपउम, नमिऊण वदिऊण सुगुरु च ।
 तिनिवि करत्ति धम्म, सम्मं जिणधम्मविहिनिउणा ॥२६२॥
 ते अन्नदिणे जिणवरपूअं काऊण अंगअगमयं ।
 भावच्चय करता, देवे वदति उवउत्ता ॥ २६३ ॥

इओ यः—

धूयादुहेण सा रूपसुंदरी रूसिऊण सह रत्ता ।
 निअथायपुण्णपालस्स मदिरे अच्छइ ससोया ॥२६४॥
 बीसारिऊण सोअं, सणिअं सणिअजिणुत्तवयणेहिं ।
 जग्गिअचित्तविवेआ समागया चेइयहरमि ॥ २६५ ॥
 जा पिकखइ सा पुरओ, त कुमर देववंदणापउण ।
 निउण निरुवमरूय पच्चवख सुरकुमारव ॥ २६६ ॥
 तप्पुट्ठीइ ठिआओ जणणीजायाउ ताव तस्सेव ।
 दइण रूपसुदरि राणी चित्तेइ चित्तमि ॥ २६७ ॥
 ही एसा का लहुया बहुया दीसेइ मज्झ पुत्तिसमा ।
 जाव निउण निरिखइ उवलरूखइ ताव तं मयणं ॥ २६८ ॥
 नूणं मयणा एसा, लग्गा एयस्स कस्सवि जरस्स ।
 पुट्ठीइ कुट्ठिअ तं मुत्तूणं चत्तसइमग्गा ॥ २६९ ॥
 मयणा जिणमयनिउणा सभाविज्जइ न एरिस तीए ।
 भवनाडयमि अहवा ही ही किं किं न समवइ ? ॥ २७० ॥
 विहिअ कुले कलकं आणाअं दूसण च जिणधम्मे ।
 जीए तीइ सुयाए न सुयाए तारिसं दुक्खं ॥ २७१ ॥

जारिसमेरिस असमंजसेण चरिएण जीवयतीए ।

जायं मज्झ डमीए धूयाइ कळकभूयाए ॥ २७२ ॥

एवं चिंतंती रूपमुदरी दुवखपूरपटिपुणा ।

करुणसर रोयंती भणेइ एयारिसं वयणं ॥ २७३ ॥

घिद्धी अहो अरुज्जं निवडल वज्ज च मज्झ कुच्छीए ।

जत्थुप्पन्नावि वियवरवणावि ही एरिसं कुणइ ॥ २७४ ॥

तै सोऊण मयणा जा पिकत्तइ रूपमुंदरीजणणि ।

हयमाणिं ता नाओ तीए जणणीअमिप्पाओ ॥ २७५ ॥

चिअवंदणं समगं काऊण मयणमुंदरी जणणि ।

करवंदणेण वंदिअ विअसिअवयणा भणइ एवं ॥ २७६ ॥

अम्मो ! हरिसट्ठाणे कीस विसाओ विदिज्जए एवं ? ।

ज एसो नीरोगो जाओ जामाउओ तुम्हं ॥ २७७ ॥

अन्न च जं वियप्पह तं जइ पुब्बाइ पच्छिमदिताए ।

लग्गमइ कहवि भाणू तहवि न एयं नियमुयाए ॥ २७८ ॥

कुमरजणणीवि जणइ मुदरि ! मा कुणसु एरिस चित्ते ।

तुज्झ सुआड पमावा मज्झ सुओ सुदरो जाओ ॥ २७९ ॥

घन्नासि तुम जीए कुच्छीए इत्थिरयणमुप्पन्नं ।

एरिसमसरिससीळप्पमावचित्तामणिसरिच्छं ॥ २८० ॥

हरिसवसेणं सा रूपमुदरी पुच्छए किमेअं ति ? ।

मयणावि सुविदिनिउणा पयणइ एयारिस वयण ॥ २८१ ॥

चेइअहरमि वत्तालावंमि कए निसीहिआभंगो ।

होइ तओ मह गेहे वच्चह साहेमिमं सव्वं ॥२८२॥

तत्तो गंतुण गिहं मयणाए साहिओ समगोवि ।

सिरिसिद्धचक्रमाहप्पमंजुओ निवयवुत्तंतो ॥ २८३ ॥

तं सोऊणं तुट्ठा रुप्पा पुच्छेइ कुमरजणणिपि ।

वंसुप्पत्तिं तुह नंदणस्स सहि ! सोउमिच्छामि ॥ २८४ ॥

पभणेइ कुमरमाया अंगादेसंमि अत्थि सुपसिद्धा ।

वेरिहिं कयअकंपा चंपानामेण वरनयरी ॥ २८५ ॥

तत्थ य अरिकरिसीहो सीहरहो नाम नरवरो अत्थि ।

तस्स पिथा कमलपहा कुंकुणनरनाहलहुभदणी ॥ २८६ ॥

तीए अपुत्तिआए चिरेण वरसुविणसूइओ पुत्तो ।

जाओ जणिआणंदो वद्धावणयं च कारवियं ॥ २८७ ॥

पभणेइ तओ राया अम्हं अणाहाइ रायलच्छोए ।

पालणखमो इमो ता हवेउ नामेण सिरिपालो ॥ २८८ ॥

सो सिरिपालो वालो जाओ जा वरिसजुयलपरियाओ ।

ता नरनाहो सुलेण झत्ति पंचत्तमणुपत्तो ॥ २८९ ॥

कमलपहा रुयंती मइसायरमंतिणा निदारित्ता ।

धाईउच्छंगदिओ सिरिपालो थापिओ रज्जे ॥२९०॥

जं वालस्सवि सिरिपा-लनाम रत्तो पवत्तिआ आणा ।

सव्वत्थवि तो पच्छा, निवगियकिच्चंपि कारवियं ॥२९१॥

बालोवि महीपालो रज्जं पालेइ मंतिमुत्तेणं ।
 मंतीहिं सब्वत्थवि रज्जं रक्खिज्जण लोए ॥२९२॥
 कइवयदिणपज्जंते बालपपित्तिज्जओ अनिअसेणो ।
 परिगहमेअं काउं, मंतइ निवमंतिवहणत्तं ॥ २९३ ॥
 तं जाणिऊण मंती कहिउं कमलप्पभाइ सब्वंपि ।
 विन्नवइ देवि जह तह रक्खिज्जमु नंदणं निययं ॥२९४॥
 जीवन्तेण सुएणं होही रज्जं पुणोवि निब्भंतं ।
 ता गच्छ इमं धित्तुं कत्थवि अइयंपि नासिस्सं ॥२९५॥
 तत्तो कमला धित्तुण नंदणं निग्गया निसिमुहंभि ।
 मा होउ मंतमेओ त्ति सब्वहा चत्तपरिवारा ॥ २९६ ॥
 निवभज्जा सुकुमाला वट्ठियन्वो नंदणो निसा कसिणा ।
 धंक्रमणं चरणेहिं ही ही विहिविलसियं विसमं ॥ २९७ ॥
 पिअमरणं रज्जसिरीनासो एगाणिणित्तमरिनासो ।
 रयणीवि विहायंती हा संपइ कत्थ वच्चिस्सं ? ॥ २९८ ॥
 इच्चाट चित्तयंती जा वच्चइ अमाओ पमार्यंभि ।
 ता फिट्ठाए मिलियं कुट्टियनरपेडयं एगं ॥ ३०० ॥
 तं दट्ठणं कमला, निग्यमन्वा मदन्वयाइरणा ।
 अवला बालिउमुआ मयकंदिरननुट्ठया रुयइ ॥ ३०० ॥
 तं रुयमाणि दट्ठं पेडयणुस्सिमा यनंनि कट्ठयाए ।
 मदे ! कदेमु अमं कान्ति वुनं कीस बीहेसि ॥ ३०१ ॥

तीए निअवंधूण व, कहिओ सन्वोऽवि निययवुत्तंतो ।
 तेहिं च सा सभइणिच्च सम्ममासासिआ एवं ॥ ३०२ ॥
 मा कस्सवि कुणसु भयं, अम्हे सन्वे सहोअरा तुज्झ ।
 एयाइ वेसरीए आरूढा चलसु वीसत्या ॥ ३०३ ॥
 तत्तो जा सा वरवेसरीए चडिआ पढेण पिहिअंगी ।
 पेडयमज्झंमि ठिया, नियपुत्तजुआ सुहं वयइ ॥ ३०४ ॥
 ता पत्ता धेरिभडा उब्भइसत्येहिं भोसणायारा ।
 पुच्छंति पेडयं भो दिट्ठा किं राणिआ एगा ? ॥ ३०५ ॥
 पेडयपुरिसेहिं तओ, भणिअं भो अत्थि अम्ह सत्थंमि ।
 रउताणियावि नूनं, जइ कज्जं ता पणिण्हेह ॥ ३०६ ॥
 एगेण भडेण तओ, नायं भणिअं च दिंति मे पामं ।
 सव्वं दिज्जइ संतं, तो कुट्ठभएण ते नट्ठा ॥ ३०७ ॥
 तेहिं गएहिं कमला, कमेण पत्ता सुहेण उज्जेणिं ।
 तत्थ ठिआ य सपुत्ता, पेडयमत्तत्थ संपत्तं ॥ ३०८ ॥
 भूसणधणेण तणओ, जा विहिओ तीइ जुव्वणाभिमुहो ।
 ता कम्मदोसवसओ, उंवररोगेण सो गहिओ ॥ ३०९ ॥
 बहुएहिंपि कएहिं, उवयारेहिं गुणो न से जाओ,
 कमलप्पहा अदत्ता, जणं जणं पुच्छए ताव ॥ ३१० ॥
 केणवि कहिअं तीसे, कोसंबीए समत्थि वरविज्जो ।
 जो अट्ठारसजाइ, कुट्ठस्स हरेइ निब्भंतं ॥ ३११ ॥

कमला पुत्तं पाडोसिआण सम्मं भलाविऊण सयं
 विज्जस्स आणणत्थं, पत्ता कोसंविनयरीए ॥ ३१२ ॥
 तं विज्जं वित्थगयं, पडिक्खमाणी चिरं ठिआ तत्थ ।
 मुणिवयणाओ मुणिऊण पुत्तमुद्धि इहं पत्ता ॥ ३१३ ॥
 साऽहं कमला सो एस मज्झ पुत्तुत्तमो (त्थि) सिरिपालो ।
 जाओ तुज्झ सुयाए, नाहो सन्वत्थ विक्खाओ ॥ ३१४ ॥
 सीहरहरायजायं, नाउं जामाउअं तओ रुप्पा ।
 खाणंदं अभिणंदइ, संसइ पुवं च धूयाए ॥ ३१५ ॥
 गंतूण गिहं रुप्पा, कहेइ तं भायपुण्णपालस्स ।
 सोऽवि सहरिसो कुमरं, सकुडुवं-नेइ नियगेहं ॥ ३१६ ॥
 अप्पेइ बरावासं पूरइ धणधन्नकंचणाईयं ।
 तत्थऽच्छइ सिरिवालो दोगुंदुगदेवलीछाप ॥ ३१७ ॥
 अन्नदिणे तस्सावासपाससेरीइ निग्गओ राया ।
 पिवखइ गवक्खसंठिअकुमरं मयणाइसंजुत्तं ॥ ३१८ ॥
 तो सहसा नरनाहो मयणं दट्ठूण चितए एवं ।
 मयणाइ मयणवसगाइ मह कुलं मइलियं नूणं ॥ ३१९ ॥
 इकं मए अजुत्तं कोवंधेणं तथा कयं बीअं ।
 कामंधाइ इमीए विहियं ही ही अजुत्तयरं ॥ ३२० ॥
 एवं जायविसायस्स तस्स रत्तो सुपुण्णपालेण ।
 विन्नत्तं तं सन्नं धूयाचरिअं सअच्छरिअं ॥ ३२१ ॥

तं सोऊणं राया विम्बिअचित्तो गओ तमावासं ।
 पणओ य कुमारेणं मयणासहिण्ण विणएणं ॥३२२॥
 लज्जाऽऽणओ नरिंदो पयणइ धिद्धी मयं गयविवेअं ।
 जं दप्पसप्पविसमुच्छिण्ण कयमेरिसमकज्जं ॥ ३२३ ॥
 वच्छे ! पन्नाऽसि तुमं कयपुत्रा तंसि तंसि सविवेआ ।
 त चेव मुणियतत्ता जीए एयारिसं सत्तं ॥ ३२४ ॥
 उद्धरिअं भज्ज कुलं उद्धरिया जीइ निययजणणी वि ।
 उद्धरिओ जिणघम्मो सा वन्ना तंसि परमिका ॥३२५॥
 अन्नाणतमंघेण दुद्धरऽहंकारगयविवेगेणं ।
 जो अवराहो तइआ कओ मए तं खमसु वच्छे ! ॥३२६॥
 विणओणया य मयणा भणेइ मा ताय ! कुणसु मणखेअं
 एय मह कम्मवसेण चेव सन्नं पि संजाय ॥ ३२७ ॥
 नो देइ कोइ कस्सवि, सुखं दुखं च निच्छओ एत्तो
 निअयं चेव समज्जिअमुवभुज्जइ जंतुणा कम्मं ॥३२८॥
 मा वहउ कोइ गवणं जं फिर कज्जं मए कय होइ ।
 मुरवरकयं पि कज्जं कम्मवसा होइ विवरीअं ॥३२९॥
 ता ताय ! जिणुत्तं तच्चमुत्तमं मुणसु जेण नाएणं ।
 नज्जइ कम्मजियाणं वळावलं वंघमुवखं च ॥३३०॥
 तत्तो धम्मं पडिवज्जिऊण राया भणेइ संतुट्ठो ।
 सीहरहरापत्तणओ जं नामाया मए लद्धो ॥ ३३१ ॥

तं पत्थरमित्तकए हत्थंमि-पसारियंमि सहसत्ति ।
 -चडिओ अर्चितिओ च्चिय नूनं चिंतामणी एसो ॥३३
 जामाइयं च धूयं आरोविय गयवरंमि नरनाहो ।
 महया महेण गिहमाणिऊण सम्माणइ धणेहिं ॥३३३॥
 जायं च साहुवायं मयणाए सत्तसीलकलियाए ।
 जिणसासणप्पभावो सयळे नयरंमि वित्थरिओ ॥३३४
 अन्नदिणे सिरिपालो हयगयरहसुहडपरियरसमेओ ।
 चडिओ रायवाडीए पच्चवखो सुुरकुमारुव्व ॥३३५॥
 लोए अ सप्पमोए पिवखंते चडिअ चंदसालासुं ।
 गामिल्लएण केणवि नागरिओ पुञ्छिओ कोवि ॥३३६
 भो भो कहेसु को एस जाइ लीलाइ रायतणउव्व ? ।
 नागरिओ भणइ अहो, नरवरजामाउओ एसो ॥३३७॥
 तं सोऊण कुमारो सहसा सरताडिओव्व विच्छाओ ।
 जाओ बलिऊण समागओ अ गेहंमि सविसाओ ॥३३८॥
 तं तारिसं च जणणी दट्टूण समाकुला भणइ एवं ।
 किं अज्ज वच्छ ! कोवि हु तुह अंगेवाहए वाही ? ॥३३९॥
 किंवा आखंडलसरिस तुज्ज केणावि खंडिया आणा ? ।
 अहवा अघटंतोवि हु पराभवो केणवि कओ ते ? ॥३४०॥
 किंवा कन्नारयणं, किंपि हु हियए खड्कए तुज्ज ।
 यरणीकओ अविणओ, सो मयणाए न संभवइ ॥३४१॥

केणावि कारणेणं, चिंतातुरमत्थि तुह मणं नूगं ।
 जेणं तुह मुहकमलं, विच्छायं दीसई वच्छ ! ॥ ३४२ ॥
 कुमरेण भणिअम्मो ! एएसिं मज्जओ न एक्कं पि ।
 कारणमत्थित्यामियं, अन्नं पुण कारणं सुणसु ॥ ३४३ ॥
 नाहं निअयगुणेहिं, न तायनामेण नो तुह गुणेहिं ।
 इह विरुत्ताओ जाओ, अहयं सुमुरस्स नामेणं ॥ ३४४ ॥
 तं पुण अहमाहमत्तकारणं वज्जिअं सुपुरिसेहिं ।
 तत्तच्चियं मज्ज मणं दूमिज्जइ सुमुरवासेणं ॥ ३४५ ॥
 तो भणिअं जणणीए, बहुसिअं मेलिऊण चउरंगे ।
 गिण्हसु निअपिअरज्जं, मह दिययं कुणसु निस्सल्लं ॥ ३४६ ॥
 कुमरेणुत्तं सुमुरयवळेण जं गिण्हणं सरज्जस्स ।
 तं च महच्चिअ दूमइ, मज्जं चित्तं धुवं अम्मो ! ॥ ३४७ ॥
 ता जइ सभुपज्जिअ सिरिअळेण गिण्हामि पेइअं रज्जं ।
 ता होइ मज्जं चित्तंमि निव्वुर्द अन्नदा नेव ॥ ३४८ ॥
 तत्तो गंतूणमहं, कन्यवि श्चैमनरंमि डक्खिओ ।
 अज्जिअलच्छिवळेणं, लहुं गहिस्सामि पिअरज्जं ॥ ३४९ ॥
 तं पइ जंपइ जणणी, बाओ सरलोअसि तं सि मुकुमालो ।
 देसंतरेसु भमणं, विमयं दुक्खावहं चैव ॥ ३५० ॥
 तो कुमरो जणणीं पइ, जंपइ मा याइ ! एरिसं भणसु ।
 तावच्चिय विसमत्तं, जाव न घीरा पवज्जंति ॥ ३५१ ॥

पभणइ पुणाऽवि माया, वच्छथ ! अम्हे सहागमिस्सामो ।
को अम्हं पडिवंथो तुभं विणा इत्य ठाणमि ? ॥३५२॥

कुमरो कहेइ अम्मो ! तुम्हेहिं सहागयाहिं सव्वत्थ ।
न भवामि मुक्कलपओ, ता तुम्हे रहइ इत्येव ॥ ३५३॥

मयणा भणेइ सामिअ ! तुम्हं अणुगामिणी भविस्सामि ।
भारंपि हु ऋपि अहं न करिस्सं देहछायव्व ॥३५४॥

कुमरेणुत्तं उत्तमघम्मपरे देवि ! मज्झ वयणेणं ।
नियसस्सुसुसुसणपरा तुभं रहसु इत्येव ॥ ३५५ ॥

मयणाऽऽह पइपवासं सइओ इच्छंति कहवि नो तहवि ।
तुम्हं आयेसुच्चिय महप्पमाणं परं नाह ! ॥ ३५६ ॥

अरिहंताऽऽहपयाइं खणंपि न मणाउ मिल्हियव्वाइं ।
नियजणणिं च सरिज्जमु कइयावि हु भंऽपि नियदासीं ॥३५७॥

जणणीवि तस्स नाउण निच्छयं तिलयमंगलं कावं ।
पभणइ तुह सेयत्थं नवपयक्षाणं करिस्समहं ॥ ३५८ ॥

मयणा भणेइ अहयंपि नाह ! निच्चंपि निच्चलमणेणं ।
कल्लाणकारणाइं झाइस्सं ते नवपयाइं ॥ ३५९ ॥

तेणं मयणावयणापण सित्तो नमित्तु माइपए ।
संभासिऊण दइयं सिरिपालो गहिअकरवालो ॥३६०॥

निम्मलवारुणमंडलमंडिअससिचारपाणमुपवेसे ।
तच्चरणपटमकमणं कमेण चल्लेइ गेहाओ ॥३६१॥ जुम्मं ॥

सो गामागरपुरपत्तनेसु कोऊहलाइं पिवखंतो ।
 निब्भयचित्तो पंचाणशुब्ब गिरिपरिसरं पत्तो ॥३६२॥
 तत्थ य एगंमि वणे नंदणवणसरिसंसरसपुष्फफले ।
 कोइलरुलरवरम्भं तरुपंतिं जा निहालेइ ॥ ३६३ ॥
 ता चारुचंपयतले आसीणं पवररुवनेवत्थं ।
 एगं सुंदरपुरिसं पिवत्तइ भंतं च झायवंतं ॥ ३६४ ॥
 सो जावसमत्तीए विणयपरो पुच्छिओ कुमारेण ।
 फोऽसि तुमं किं झायसि एगागी किं च इत्थ वणे ? ॥३६५॥
 तेषुत्तं गुरुदत्ता विज्जा मह अत्थि सा मए जविआ ।
 परमुत्तरसाहगमंतरेण सा मे न सिज्जेइ ॥ ३६६ ॥
 जइ तं होऽसि महायस ! मह उत्तरसाहगो कहवि अज्ज ।
 ताऽहं होमि कयत्थो, विज्जासिद्धोइ निब्भंतं ॥३६७॥
 तत्तो कुमरकणं साहज्जेणं स साहगो पुरिसो ।
 लीलाइ सिद्धविज्जो जाओ एगाइ रयणीए ॥ ३६८ ॥
 तत्तो साहगपुरिसेण तेण कुमरस्स ओसहीजुअलं ।
 पडिउवयारस्स कए दाऊणं भणियमेयं च ॥३६९॥
 जलतारिणी अ एगा परसत्थनिवारिणो तद्वा बोया ।
 एयाउ ओसहीओ तिधाउमदियाउ धारिज्जा ॥३७०॥
 कुमरेण समं सो विज्जसाहगो जाइ गिरिनियंबमि ।
 ता तत्थ धाउवाइअपुरिसेहिं एरिसं भणिओ ॥ ३७१ ॥

देव ! तुह दंसिएणं कव्वपमाणेण सादयंताणं ।

केणावि कारणेणं अम्हाण न होइ रससिद्धी ॥ ३७२ ॥

कुमरेण तओ भणियं मो मह दिट्ठीइ सादह इमंति ।

ता तेहिं तहाविहिण जाया कल्लाणरससिद्धी ॥ ३७३ ॥

काऊणं कंचणं सादगेहिं भणिअं कुमार ! अम्हाणं ।

जं जाया रससिद्धी तुम्हाणं सो पसाओत्ति ॥ ३७४ ॥

ता गिण्ह कगगमेयं नो गिण्हइ निप्पिहो कुमारो य ।

तदवि हु अल्लयंतस्सवि किंपि हु वंधांत ते वत्थे ॥ ३७५ ॥

तत्तो कुमरो पत्तो कमेण भरुयच्छनापयं नयरं ।

कणगन्वएण गिण्हइ वत्थालंकारसत्थाई ॥ ३७६ ॥

काऊण घाउमदिपं ओसदिजुपलं च वंधइ भुयंमि ।

लीळाइ भमइ नयरं सठ्ठं सुरकुमारुव ॥ ३७७ ॥

इओ य-

कोसंवीनयरोए धवल्लो नामेण वाणिओ अत्थि ।

सो बहुयणुत्ति लोए, कुवेरनामेण विक्खाओ ॥ ३७८ ॥

बहुकणपकोटिगाहिअकयाणगो णेगवाणिउत्तेहिं ।

सहिओ सो सत्यवई भरुयच्छे आगओ अत्थि ॥ ३७९ ॥

जाओ य. तत्थ लाहो पवरो सो तदवि दन्वल्लोहेणं ।

परकूलगमणपउओ पउणइ बहुजाणवत्ताई ॥ ३८० ॥

मज्झिमजुंगो एगो सोल्लसत्तरकूवएहिं कयसोहो ।

चत्तारि य लहुजुंगा चउचउक्खेहिं परिकलिआ ॥ ३८१ ॥

वडसफरपवहणाणं एगसयं वेडियाण अडसयं ।
 चउरासी दोणाणं चउसट्ठी वेगडाणं च ॥ ३८२ ॥
 सिल्लाणं चउपन्ना आवत्ताणं च सह य पंचासा ।
 पणतीसं च सुरप्पा एवं सयपंच वोढित्था ॥ ३८३ ॥
 गदिऊण निवाएसं भरिया विविहेहिं ते कयाणेहिं ।
 नाखुइयमाल्लमेहिं अहिट्ठिया वाणिउत्तेहिं ॥ ३८४ ॥
 मरजीवएहिं गम्भिल्लएहिं खुल्लासएहिं खेळेहिं ।
 मुंकाणिएहिं सययं कयजालवणीविहिविसेसा ॥ ३८५ ॥
 नाणविहसत्थविहत्थहत्थसुडडाण दससहस्सेहिं ।
 धवलस्स सेवगेहिं रक्खिज्जंता पयत्तेणं ॥ ३८६ ॥
 बहुचमरछत्तसिकरिधयवडवरमउडविहिअसिगारा ।
 सिडदोरसारनंगरपक्खरभेरीहिं कयसोहा ॥ ३८७ ॥
 जलसंबलइंधणसंगहेण ते पूरिऊण समुहुत्ते ।
 धवल्लो य सपरिवारो चडिओ चालावए जाव ॥ ३८८ ॥
 ताव वल्लीसुवि दिज्जंतयासु वज्जंततारतुरेसुं ।
 निज्जामएहिं पोआ चालिज्जंतावि न चलंति ॥ ३८९ ॥
 तत्तो स संजाओ धवल्लो चिंताइ तीइ कालमुहो ।
 उत्तरिय गओ नयरिं पुच्छइ सीकोत्तरिं वेगं ॥ ३९० ॥
 सा कहइ देवयायंभियाइं एयाइं जाणवत्ताइं ।
 बत्तीसमुल्लक्खणनरवल्लीइ दिन्नाइ चल्लंति ॥ ३९१ ॥

ततो धवल्लो सुमहगधत्पुमिद्राड तोसिऊण निवं ।
 विन्नवड देव ! एगं वल्लिऊजे दिज्जड नरं मे ॥३९२॥
 रत्ना भणियं-जो कोऽवि होइ वडदेसिओ अणाहो अ ।
 तं गिण्ह जदिच्छाए अन्नो पुण नो गदेयन्वे ॥ ३९३ ॥
 ततो धवलस्स भडा जाव गवेसंति तारिसं पुरिसं ।
 वा सिरिपालो कुमरो विदेसिओ जाणिओ तेहिं ॥३९४॥
 वत्तीसल्लकखणधरो कहिओ धवलस्स तेहिं पुरिसेहिं ।
 धवळेण पुणो रायाएसो गहिओ य तग्गहणे ॥ ३९५ ॥
 सो सिरिपालो चउद्धयंमि लीलाइ संनिविट्ठोवि ।
 यवल्लभडेहिं उडमडसत्येहिं क्षत्ति अक्खित्तो ॥ ३९६ ॥
 रे रे तुरिअं चल्लमृ ख्खो तुह अज्ज धवलसत्यवई ।
 तं देवयावलीए दिज्जसि मा कहसि नो कहिअं ॥३९७॥
 कुमरेणुत्तं रे रे देह वल्लि तेण धवलपमुणावि ।
 पंचाणणेण कत्थवि किं केणवि दिज्जए हु वली ? ॥३९८॥
 ततो पपडंति भडा किंपि वलं जाव ताव कुमरकयं ।
 सोऊण सीढनायं गोमाउगणुल्ल ते नद्धा ॥ ३९९ ॥
 धवलस्स पेरेणं रत्नावि हु पेसियं नियं सिअं ।
 तंपि हु कुमरेण कयं ह्यप्पयावं खणद्धेर्ग ॥ ४०० ॥

इति सिरिसिखिवालकहाए चउसयगाहाओ समत्ताओ ।

SIRI SIRIVĀLAKHĀ

(THE STORY OF SHRIPĀLA)

Translation

Having Contemplated in the lotus - like part the Nine Dignities such as the Arhat etc. I shall speak a little about the most elevated greatness of the Siddha-Chakra (or The circle of the Sacred Ones). (1)

Here in the continent of Jambu, in the middle part of the Southern Bharatārdha, there is the country named Magadha, prosperous with abundant wealth and corn, well-known to the (people of the) world. (2)

Where originated the Tirtha (or the Four-old Religion) of the Lord Vjra which spread the world The Gītārthas (or the great ones) propound that place to be a special place of pilgrimage. (3)

In that Magadha country there is an excellent city named Rājagriha, the boundaries of which are well-decorated by the mountains Vaibhara and Vipula. (4)

There king Shrenika, who was well-known in all the three worlds, who was a great devotee of the feet of the Conquerer Vira and who had, through good fortune, earned for himself the 'karma' which enables a person to attain to the position of a Tirthankara, protected his kingdom. (5)

Whose chief queen was Nandā by name, she having an excellent son named Abhayakumāra, endowed with many virtues and a store of four kinds of talents. (6)

He had a second wife named Chillana, the daughter of king Chedaya, who had (the eldest) son named Asogachanda (i. e. Kunika) and (the other two sons named) Halla and Vihalla. (7)

He had many other queens such as Dbarani and others, and many clever sons who were devoted to the feet of their parents. (8)

That king Shrenika, whose energy 'or Utsaha-S'akti was incited by Abhayakumāra, and whose prowess was manifest in the three worlds, protected (his) kingdom as well as religion. (9)

In the meanwhile Lord Mahāvira, the Prophet, who was worshipped by the gods and

who was moving (upon the surface of the earth on his religious journeys), arrived at a city, situated in the vicinity of Rājagriha. (10)

He sent the sage Gautama, his first pupil, and the eldest of all the holders of a Gana, who was great on account of the virtue of his merits, for the (spiritual) benefit of the people of Rājagriha. (11)

He, having obtained the command of the Lord (Jina), came to the garden of the city of Rājagriha being surrounded by a number of monks (12)

Having heard of his arrival, all the people of the city, including the king, forthwith came to the garden with all their grandeur. (13)

And having observed 'the five-fold manner of approaching,' and having gone round him thrice, and (then) having bowed down to the feet of Gautama, they took their proper seats. (14)

(Then), the Reverend One (Gautama) also, who was intent upon doing good (to the people), began to preach the true nature of religion by means of a voice which was as profound as (the roaring of) a cloud full of water. (15)

"Oh, you high-spirited ones! having, by the power of (your) meritorious deeds, obtained

(this) birth as a human being which is difficult to be obtained, and the excellent ('arya') country and ('arya') family, as well as the provision of a worthy preceptor, it behoves you to well engage yourself in the practice of true religion. (16, 17)

"That religion has been propounded by all the excellent Jinas to be (consisting) of four parts viz. Charity, Character, Penance, and the Pure Mental Condition—these are its (four) parts. (18)

"There also Charity, without the pure mental condition, does not become a cause of emancipation; and character, devoid of the pure mental condition, becomes fruitless in the world, indeed ! (19)

"Without the pure mental condition, even penance becomes only a cause of the increase of the flood of the world. Therefore one's own mental condition itself must be made exceedingly pure. (20)

"The pure mental condition is the subject of the mind, and the mind is very difficult to be conquered (because) it is without any prop. Hence 'Meditation' has been prescribed to be the prop for curbing it. (21)

“Though there are many kinds of props (or supports propounded for curbing the mind) in the scriptures, yet the meditation on the ‘Navapada’ (or The Circle of the Nine Dignities) is the best; so declare the prophets of the world (i. e. the Jinas). (22)

“The Arhats (or The Destroyers of internal enemies such as Love and Hate), The Siddhas (or the Emancipated Ones), The Āchāryas (or the Religious Heads), The Upādhyāyas (or the Religious Teachers), The Monks, The Right Faith, The (Right) Knowledge, The (Right) Character, and The (Right) Penance—these nine should be known to be the ‘Navapada’ (or The Nine Dignities). (23)

“There (in the ‘Navapada’) you should always contemplate upon the Arhats (i. e. the Tīrthankaras) who are free from ‘The Eighteen Faults,’ who are possessed of pure knowledge, and who have propounded ‘The Truth’ (consisting of the nine fundamental categories of Jainism), and who are bowed down by the lords of gods (i. e. Indras). (24)

“You should, with an exclusively devoted mind, constantly meditate upon the Siddhas (or the Emancipated Ones) who are of fifteen kinds (lit. who are well-known by their fifteen

kinds), who are freed from the tie of heavy karmas, and who have achieved 'The Four Infinities.' (25)

" You should always contemplate upon the excellent Āchāryas (or The Heads of Religion), who are pious being possessed of 'the five conducts (or behaviours),' who are always alert in preaching the exceedingly chaste commandments (of the Jina), and who are intent upon doing good (to the world). (26)

" You should well meditate upon the Upādhyāyas (or The Religious Teachers), who are placed at the head ('titti') of the Gana, who are diligent in teaching the Sutra and its meaning, and who are deeply engrossed in (their) study. (27)

" You should contemplate upon the Sādhus (or monks), who are moving in all the Karma-bhumis, who are possessed of many (viz. 27) virtues, who are protected (in mind, body and speech), who are free (from all kinds of attachment), and who have destroyed all the 'kashāyas' or bad emotions. (28)

" Always keep in the place of your mind the jewel-lamp in the form of Right Faith which creates true belief in the teachings of

the principles taught by the Āgamas (or scriptures) propounded by The Omniscient Sages. (29)

“ Acquire, with discipline, Knowledge consisting of the philosophy of the collection of Nine Categories of fundamental truth (Nava Tattva) such as ‘jīva’, ‘ajīva’, etc, which is the root of all merits. (30)

“ Practise Character (which is) explained thus: ‘The abandonment of bad actions and the observance of good ones,’ (and which is) endowed with excellent merits. (31)

“ Practise well ‘the twelve-fold Penance’ which is just like the sun—which also has got twelve forms (the suns being twelve in number), and which is capable of removing the mass of darkness in the form of heavy karmas, just as the sun removes the mass of pitchy darkness (from the world), and which is, moreover, free from the heat of emotions (unlike the sun which is possessed of heat). (32)

“ These Nine Dignities which constitute the very essence of the Jaina Religion (lit. the religion of the excellent Jina) and which bring spiritual welfare (to us), should be adored with (proper) religious rites. (33)

“ Moreover, having worshipped with dili-

gence The Circle of the Sacred Ones formed by these Nine Dignities, (a mān) obtains real happiness like King Shripāla." (34)

Then the lord of Magadha (i. e. king Shrenika) asked, "Oh, you lord of the excellent sages! who was this king Shripāla, and how did he obtain happiness having adored The Circle of the Sacred Ones?" (35)

Then said the sage, "Oh, you excellent among men! hear this beautiful story which is charming on account of the greatness of The Circle of the Sacred Ones, and which excites great wonder (in our hearts)". (36)

It is as follows: Here in this Bharata continent, in the southern part of it, there was a very famous and excellent country named Mālava which was very prosperous (lit. in which all kinds of prosperity had implanted their feet). (37)

Of what description (was that Mālava country?)

There were (in it) at various places (many) villages, inhabited (lit. protected) by righteous persons, which resembled ascetics who are also protected by the three 'Guptis'; and there were, also, at various places lofty mountains

which were difficult to be crossed just like fairs (lit. the meeting places of families) which are also difficult to be crossed. (38)

There were (also) at various places streamlets full of water which resembled prostitutes who are full of erotic sentiment. There were (also) at various places lines of forests which afforded pleasure, and which (therefore) resembled lines of virtues which (also) give happiness. (39)

There were (also) at various places great lakes full of water, which resembled great cities which are full of merchants. There were (also) at various places beautiful cow-pens abundant with milk which resembled the mouths of learned persons which are full of the charm of speech. (40)

In that Mālāva country which was never visited by drought or calamity, there was an excellent ancient city called Ujjaini. (41)

Of what description was that (city) ?

(There is only one Prajāpatī i. e. Brāhmā in the world, but in this city) there were many 'prajāpatīs' or persons having progeny (i. e. fathers of children), (there is only one Narottama or Purushottama i. e. Lord Krishna in

this world, but in this city) there were many 'purushottamas' i. e. excellent men, (there is only one Maheshwara i. e. Śiva or Vishnu in this world, but in this city) there were many 'maheshwaras' or opulent persons (there is only one Indra (lit husband of Sachi) in this world, but in this city) all the people were 'sachivara' i. e. were possessed of clothes (i. e. they were quite happy) (42)

(There is only one Gauri i. e. Pārvati in this world who resides on mount Kailasa, but in this city) there were a number of 'gauris' i. e. virgin-girls playing in every house (there is only one goddess Shree i. e. Laxmi in this world, but in this city) there were 'shre-as' or riches everywhere (there is only one Rambha in this world, but in this city) there were many 'rambhās' i. e. plaintain trees in every forest, (there is only one goddess Rati and one goddess Priti in this world, but in this city) there were 'rati' and 'priti' i. e. love and affection at every place (43)

If any person endowed with keen intellect can describe that city, which surpasses the city of gods (viz. Indrapuri), it is only the preceptor of Indra (i. e. Brihaspati) (44)

. There (i. e. in Ujjaini) ruled (lit. wa-) a king who was Prajāpāla by name as well as by merits, and who was humble-spirited towards the virtuous and harsh-spirited towards the wicked. (45)

In his harem, there were two very beautiful clever queens, who by the excellent beauty of their bodies deprived Gauri (i. e. Pārvati) of her pride. (46)

One was Sobhaggasundari by name with her body delicate on account of her gracefulness, and the other was Rurasundari by name resembling the goddess Rati in beauty. (47)

The first (i. e. Sobhaggasundari) was born in the family of the worshippers of Śiva and hence she was a heretic. The second (Rurasundari) was the daughter of a Śhrāvaka and hence she was a believer (in the Jaina Faith). (48)

They were of the same age and possessed of the same grace and beauty; and even though they were co-wives, they were generally attached to each other. (49)

But once when they were thinking over the nature of religion existing in their (individual) minds, there was a great disagreement between them—(even) as great as the difference between poison and nectar. (50)

Both of them, enjoying with the best of kings various kinds of amorous sports, became pregnant in a short time. (51)

(Then), they gave delivery at the (proper) time, and daughters were born to both of them. The king also reared them up with great joy. (52)

(Then), the lord of men (i. e. the king) gave the excellent name Surasundari to the daughter of Sahaggasundari and the name Mayanasundari to the (daughter of the) other (queen Ruvasundari). (53)

(Then) when it was time (for their study,) they were entrusted by the king to the (two) preceptors Sivabbuti and Subuddhi who were proficient in the Śaiva and the Jaina doctrines respectively, (54)

Surasundari began to learn writing, counting (i.e. mathematics), 'lakṣhanā' (i.e. the science of 'an indirect application or secondary significance of a word' or 'the science of auspicious or inauspicious marks on the body'), prosody, poetry laden with 'alamkāras' or figures of speech, logic and the old 'Smṛtis'. (55)

She (also) learnt dramaturgy, singing, dancing, astrology, medical science, spells or incantations, charms, magic, the art of captivating

(or bewitching the minds of men), 'Mekhala' (a kind of art), and painting. (56)

She (also) learnt witchcraft and the art of fascination, as well as the art of making gestures, and all other sciences which create wonder (in the hearts of men) (57)

There was no art, no proficiency, and no science which was not learnt by her, who was possessed of (great) intellect. (58)

That Surasundari, specially proficient in singing etc. and (therefore) greatly engrossed in the diversion of the lute, became (very) clever and (gradually) attained to youth. (59)

'As is the preceptor, so is the pupil.' Hence she turned out to be a heretic and became puffed up with pride. (60)

(Now) in the same way Mayanasundari, who was possessed of pure discrimination blessed (with the gift of religion), and who was possessed of decorum, also learnt (all) these arts as if in sport (i.e. quite easily) (61)

That girl Mayanasundari was so trained by (her) preceptor who was proficient in the Jaina Doctrine, that she (also) became well-versed in it. (62)

(She learnt that there is only) One (and

the same) 'Sattā' (i.e. a particular power or 'dharma' on account of which all the things in the universe are found to be existing together), 'Two-fold philosophical system' (viz. Dravyārthika and Paryāyārthika), Three-fold Time (past, present and future), Four-fold Existence (Nārki, Tiryanch, Deva and Manushya), The Five Categories (Astikāyas), The Six Predicaments (Dravyas or Padarthas) and The Seven Nayas (or systems of philosophical thinking). (63)

(She also learnt) The Eight Karmas, The Nine Tattvas (or categories of fundamental truth), The Ten Qualities (of a monk), The Eleven Pratimās and The Twelve Vows (of a Shrāvaka). (64)

Thus she obtained proficiency in all these (categories) which constitute the essence of thinking and character. She also knew (many) other minute thoughts as well as she knew her name (i.e. she knew them very well.) (65)

She counted the principal (eight) divisions of karma and (158) subsidiary potencies ('Prakritis') of action. She knew the 'Karma-Sthiti' (or time fixed for various karmas). She knew (the good as well as bad) effects of karma, and she knew (also) 'Bandha' (i.e. the karmas

which we are at present accumulating), 'Udaya' (or the karmas which we are actually experiencing at present), 'Udirnā', (or the act of entering of pre-mature karmas into 'Udaya' by sudden changes into the 'Adhyavasāyas' or feelings of the soul), and 'Sattā' (i.e. the karmas which we have already accumulated). (66)

How can she indeed! be not of that character whose teacher was that Subuddhi (lit. one who is possessed of pure intellect) who was tranquil and self-restrained, who had conquered (all) his senses and who was courageous. (67)

Well-versed in all the arts and sciences, endowed with the pure virtues of True Faith (Samyaktva) and character, and fully equipped with (i.e. possessed of) modesty, that Mayanasundari (also gradually) attained to youth. (68)

On a certain day (both) the princesses were sent for with their preceptors by the king who was sitting in the inner assembly-hall. (69)

They, who were humble (lit. bent down) on account of modesty, and who had agitated (the minds of the people in the) assembly with the brilliance of their beauty, were made to sit by the king on his both the sides with (great) affection. (70)

The king, who was greatly delighted (to see them), gave simultaneously to both of them a foot (' pada ') of a riddle, in order to test their intellect. (71)

(It was) thus: ' These (things) are indeed obtained by merits. ' Then at that very moment Surasundari, who was very fickle and who was very much puffed up with pride, said: " Ah! Ah! I shall solve it; listen to me. " (72)

It is thus: ' Riches, youth, cleverness, a healthy body (lit. one's body free from diseases), and the union with one whom we love,—these (things) are indeed! obtained by merits. (73)

Having heard her, the king, who was pleased, began to praise (the preceptor) thus: " Very clever (lit. very good) is the preceptor who has trained her (so well). " Then the assembly also began to say, " True it is (our lord !) ". (74)

Then being asked by the king, Mayanā also, who was greatly attached to the words of the Jina and who was equanimous and self-controlled, solved that riddle according to her own natural tendency. (75)

(She solved the riddle) thus: Modesty, discrimination, a pure (lit. delightful) mind, a body

pure, with chastity, and the union with the highest path (i.e. emancipation),—these (things) are indeed ! obtained by merits. (76)

Then her teacher was pleased as well as her mother, but not the rest; because the preachings of the Tattva (or the fundamental categories of inherent truth) do not bring joy to those who are heretics. (77)

(Now) in the meanwhile, (it happened like this). There was in the country of Kurujan-gala, an excellent city named Shankhapuri which afterwards became known as Ahichhatta. (78)

In that city, there lived the king Damitari who was like the god of death to his enemies. And every year he used to go to the king of Ujjaini to pay his obeisance. (79)

On a certain day his son Aridamana, who was possessed of magnanimous youth, came to Ujjaini in the place of his father to pay obeisance (to the king of Ujjaini). (80)

Surasundari looked at him (i.e. Aridamana), who had come there to pay his obeisance to the king, and who was possessed of wonderful (lit. celestial) beauty, casting piercing glances at him. (81)

That daughter (lit. girl, who had fixed her

eyes on him there, was seen by the king, and was asked, "Tell me, my child! whom would you like to be your husband?" (82)

Then she who was pleased and encouraged and who had put aside the fear (lit. shame) of the people said: "If through the favour of my father any thing that I desire can be had, let such a man, who is proficient in all arts and who is possessed of young age, beautiful form and excellent beauty, be my husband; or (here) the words of my father themselves are law, because, father! you yourself alone are ready, like a Desire-yielding tree incarnate, to fulfil the desires of the minds of your servants." (83, 84, 85)

Then the king, who was pleased and who had known her mind by her fixing her glance (on that prince), said: "Oh, child! let this Aridamana be your husband." (86)

Then all the people in the assembly said: "Oh, king! this union (between Aridamana and Surasundari) is, indeed! very desirable (lit. beautiful) like the union between a piper-betel tree and the arecā (or the betel-nut-tree)." (87)

Then Mayanasundari also was asked with affection by the king (thus): "Oh, child! tell

me at once what kind of husband should be given to you ? " (88)

But she, who had acquired pure discrimination by (her study of) the essence of the thoughts and the words of the Jina, and who was fully equipped with the virtue of modesty, and who had her face bent downwards, did not speak, and, therefore, being asked again by the king, she, having smiled a little, said: "Oh, father! is it proper that you, who are endowed with discrimination ask me this question! (It is not proper,) because noble-born girls do not say (such things as) 'let this be my husband.' (But to them) he, who is given to them by their parents, is indeed welcome. (89-91)

"(Still, however,) here in the question of giving a husband (or wife), even parents are merely an instrumental or apparent cause (and not an efficient one); but generally the union between souls (as husband and wife) is already decided by our actions of previous births. (92)

"Whatever karma, good or bad, is accumulated by a 'jiva' at a particular time, that karma of his comes into effect at another particular time as if tied down with a string."

"That daughter (lit. girl) who is :

of many merits, even though given in a low family, becomes happy; and (that daughter) who is devoid of merits, even though given in a noble family, becomes miserable. (94)

"Therefore, oh, father! this pride, that the world is happy or miserable on account of the favour or disfavour shown by you, does not behove you who are conversant with the true nature of things. (95)

"Oh, father! you are at once pleased with him who is possessed of the power of merits, and you are not pleased with him who is devoid of merits. (96)

"Even fate, disposition (or nature) and Dravya etc. (i.e. Dravya, Kshetra, Kāla and Bhāva) which are our helpers, yield us fruits in keeping with our actions of previous birth." (97)

Then the king, who was greatly displeased said: "Oh! it is due to my favour that you are putting on (beautiful) dress and ornaments, and how is it that you (dare to) say like this?" (98)

(Then) having smiled, Mayanā replied: "I am born in your house, oh, father! on account of the merit of good deeds practised by me (in my previous birth), and hence it is that I experience (these) pleasures. (99)

"A meritorious deed, done in previous life, alone becomes a cause of happiness to the souls; and a bad deed (done in previous life) certainly becomes a cause of misery. (100)

"The pleasant or unpleasant effect of karma which has arisen, cannot any how be removed even by gods, demons, kings or persons possessed of great intellect." (101)

Then, the king who was enraged (said):
"Oh, oh! this girl is devoid of merits, and cleverness, because she does not regard any good done (to her), by me." (102)

(Then) the people of the assembly said:
"Oh, lord! what can this simpleton know? You yourself, if pleased, are a desire-yielding tree, and if displeased, the god of death." (103)

(Then) Mayanā said: "Fie upon all these who are covetous of a paltry sum of money, and who (therefore) speak only honey-mouthed words even though they know them to be false. (104)

"If, father! your servants are happy on account of your favour, (then) how is it that some of them, though rendering the same kind of service, are miserable? (105)

"Therefore, oh, father! let whomever you

please be my husband. If I might have got merits, he, even if unmeritorious, will become meritorious (106)

" If, on the contrary, I were devoid of merits, even a good husband, indeed I will become bad on account of the evil effect of my karma " (107)

Then the king being greatly enraged thought " I am (thus) belittled by this foolish girl and, therefore, she has turned out to be my enemy (and ceased to be my daughter) " (108)

Having seen the king, with his eye-brow fierce, and his face terrible on account of his rage, the minister, who was (very) clever said: ' Lord! (now) it is time for (going to) the pleasure-garden. " (109)

(Then) the king, burning with rage, mounted an excellent horse and accompanied by his feudatory kings and ministers went to the royal garden (110)

When the king, with his retinue, came out of the city, he saw, in his front, a crowd of people coming (before him) with great pomp (111)

Then the minister, who had got the intelligence (about the crowd), being asked by the king who was struck with wonder said " Oh,

lord ! listen to me; I shall tell you the secret about the crowd of the people. (112)

" Oh, lord ! these seven hundred handsome, young and brave men, are attacked by the wicked (disease of) Leprosy and are all (therefore) gathered together. (113)

" They found a boy who was suffering from the disease of ' umbaraka ' (a variety of leprosy) and was taken by them (with them), and was given the name Umbararānau (i.e. the king of the lepers). (114)

" He was mounted on an excellent mule, and a person whose skin was spoiled (i.e. whitened on account of leprosy) was the bearer of his umbrella; (two) persons who had lost their noses (i.e. whose noses were stunted) were waving ' chauries ' at him and persons, who were producing ' dbini, dhini, ' sound, were going ahead of him. (115)

" Persons who had lost their ears were his bellmen, persons suffering from the disease of ' mandala ' (a variety of leprosy with red round spots) were his bodyguards, a person suffering from the disease of ' dardru ' (or Herpes—a variety of leprosy) was the bearer of his betel-box, and he had got a minister

named Galianguli (i.e. a person who had lost his fingers). (116)

"Some of his servants were suffering from the disease of 'prasûtikavāta' (i.e. the wind produced in the womb during the pangs of travail), some were formidable on account of (the diseases of) 'kachhu' (i.e. itch or scab) and 'darbha' (a kind of disease) and some of them were suffering from a skin-disease called 'pāmā' which resembles 'vicharchilā' (i.e. itch or scab). (117)

"He (i.e. Umbararāja), thus surrounded by his multitude of the lepers, and wandering on the surface of the earth in royal families, demanded his desired gift (from the various kings that he came across). (118)

"Oh, king! it is he who is coming here with great pomp; therefore, leaving this path, you should (better) go in a different direction." (119)

Then when the king turned towards another direction, that multitude (of lepers) in front (of him) also forthwith turned in that (same) direction. (120)

(Then) the king said to the minister, "Having gone to the front, please, stop them.

even by giving (them their) desired gift, because their sight is not (at all) pleasant. " (121)

While the minister was trying to do so, (Umbararāja's minister) named Gaṇḍagrīva at once came before the king and began to speak thus, (122)

(Then) Galiangulī said " We have heard this fame of the king that the ruler of Malava does never indeed ¹ disregard a supplication (128)

" Therefore, lose today that pure fame of that lord of kings, or give us any bride (no matter) even if born in a low family " (129)

(Then) the king replied ' You will be given one bride who, indeed ¹ would (like to) lose (his) fame only for so (little) a thing (lit work) as this? ' (130)

The king, whose (power of) pure discrimination was burnt down by the fire of anger, thought in his mind (thus) ' I shall give him that daughter of mine (i.e Mayana) who has turned out to be my enemy ' (131)

Therefore having turned away (from that place) all at once, the king came to his palace, and called that daughter of his named Mayana-sundarī (132)

(And he said to her), " If at all you confess even to-day that the happiness (you enjoy) is due to my favour, I shall get you married to an excellent husband and give you much wealth (133)

' But if on the contrary, you again believe in your karma alone, let this king of the

lepers, who is brought here by your karma, be your husband and let go deliberation (lit. what is the use of deliberation ?) " (134)

The girl having smiled said: "Whoever is brought (to me) by my karma, whether a king or a beggar (lit. poor), is acceptable to me (as a husband)." (135)

The king who was blind with anger sent for that king of lepers and said to him: "You are brought (here) by the karma of this (girl); (therefore) be (her) husband." (136)

He (Umbararāja) said: "Oh king ! it does not befit you even to utter these words; for, who would (like to) tie a necklace of gold and gems on the neck of a crow ? (137)

"I am alone experiencing (the result of) such an evil ('anārya') action done by me in my former birth. Why should I, therefore, knowingly spoil her life also ? (138)

"Therefore, oh king ! if you give (me) any (girl), give that one (only) which is befitting me—(say) a daughter of a maid-servant or a harlot (and if such a girl is not available) may good attend you and me (i. e. let me depart)." (139)

Then said the king: "Oh, you ! this daughter of mine does not believe (that) any thing

(is) done by me, (but) believes in her own karma alone. (140)

" If by that very karma (of her), you yourself are brought (here) as her husband and if she is reaping the fruit of her own action, how am I to be blamed ? " (141)

Having heard that the girl (Mayanasundarī) having got up at once took the hand of Umbara by her own hand, as if performing the marriage ceremony. (142)

That girl, whose face was like the autumnal moon, though stopped (or persuaded) by the feudatory princes, ministers, and the women of the inner apartment, said, a noble woman (' satee ') as she was: " He (and he) alone is acceptable to me. " (143)

On one side cries (her) maternal uncle, on the other (her) mother Ruvasundarī, and on the third (all) her attendants. Alas ! what an improper thing ! (144)

In spite of this, the king, who was very hard-hearted, did not desist from his anger; and Mayanā, also, who knew the true nature of things (' Tattva ') did not swerve from her courage. (145)

(Now) when having placed her on the mule,

Umbara started for his place, the people of the city said: "Alas! this is improper, (very) improper." (146)

Some said: "Fie upon the king, who has done this improper thing;" while others said: "Fie upon this exceedingly immodest girl, (because she did not respect the words of her father)." (147)

Some censured (her) mother, some her teacher, some (her) fate, and some the religion of the Jina (148)

In spite of this, indeed! Mayanā with a delightful heart, while going with Umbara, was not (at all) dejected at heart, as she knew the true (nature of) religion. (149)

Then the retinue of Umbara, who had gathered together, and whose hearts (lit. bodies) were full of delight, and who were devoted to their lord, performed the marriage ceremony (of their king). (150)

(Now) here (in the meanwhile), the king asked the preceptor, the auspicious time for (performing) the marriage ceremony of Surasundari, and he replied: "Oh king! listen to me. (151)

"To-day, itself, is a good day, but the (most) auspicious time has already gone at the

time when Mayanā accepted the hand of the leper." (152)

The king said: "Oh, oh! I know the auspiciousness (lit. the secret meaning) of that time (which was so auspicious (i.e. inauspicious), that at that time, she married not to a prince, but to a leper). But now I shall get this daughter of mine married (to a good husband)." (153)

Then at the command of the king, the marriage ceremony (of Surasundari) was begun, by the ministers who were greatly delighted,—the marriage ceremony for which (all) the preparations were made, in a very short time. (154)

Of what type was that (marriage ceremony)?

The flags were fixed on the raised up arches, there was a profound sound of the drums that were beaten, there was a multitude of attracting harlots that were dancing, (and) the good panegyrists were uttering the words "be victorious, be victorious!" (155)

The assembly-hall (erected for the marriage ceremony), was covered (on four sides), and floored with silk-cloth, food (i.e. sweets and dainties etc.), and (after the meals) betel-leaves flavoured with camphor, were distributed in abundance; the collection of young women,

(whose husbands were alive), were singing (lit. giving) auspicious songs; and the old ladies, (whose husbands and children were living), were explaining the form of the ceremonial rites (for the performance of the marriage). (156)

Bountiful (lit. good) gifts were given to the beggars, the kinsmen and young women were given (great) honour, many (lit. four-fold) people had gathered together on account of the beating of drums (and other instruments), and a (great) delight was created in the hearts of the citizens and countrymen. (157)

Sarasundari was nicely decorated (with ornaments, dress etc.), and the decorations of Aridamana were (also) performed; it (the marriage ceremony) was delightful, on account of the ceremony of going round (the fire thrice) at the time of 'hathaleva' (or accepting the hand of the bride), and pleasant, on account of the gift, of elephants, that was given at the time of 'freeing the hands.'

(Such was the marriage ceremony that was performed). (158)

(Then), when Aridamana, whose marriage ceremony was thus performed, and who had with him horses and elephants which he had

obtained (in marriage as dowry), and who was accompanied by Surasundari, went out of the city, all the people said: "Oh! the union of these (two) is quite proper; and blessed is this Surasundari, who has got such a (lit. this) husband." (159, 160)

Some praised the king some, (her) husband, some the girl Sundari (i.e. Surasundari), some her preceptor, and some praised the S'aiva Religion. (161)

Seeing the respect (given) to Surasundari, and the disgust (shown) to Mayanā (the foolish) people began to praise the S'aiva, and censure the Jaina religion. (162)

(Now) here, (in the meanwhile), Mayanā, when it was night, was asked by Umbara in the midst of his crowd: "Oh, good one! listen to me; the king has done an (lit. this) improper thing. (163)

"Yet the things have not gone out of the hand; even to-day you can go to some excellent man, so that this creation (or formation) of your beauty may not be fruitless, (i.e. your beauty may not be (totally) impaired by your union with a leper like me). (164)

"(Moreover), it is not good for you to stay here in (this) crowd, (because) most probab-

ly, this (disease of) leprosy has come (lit. produced) even to me, on account of the bad company (of lepers)." (165)

Then that Mayanā, whose face had become pale (lit. turbid), on account of the water of the tears of her eyes, and who had placed her head on the feet of her husband, said these words: (166)

"Oh lord! tell (lit. order) me anything, but do not speak again these words which give pain to my mind. (167)

"Moreover, in the first place, how impure is the birth as a woman? and if that is devoid of even chastity in this world, (then) certainly know it to be foul and (very impure) like sour-gruel. (168)

"Chastity alone is the ornament of women, it alone is (their) all-in-all; it is as (dear to them as) life, (and to them) nothing is more beautiful than chastity. (169)

"Therefore, oh, lord! know (this) for certain (that) upto my death, you (and you) alone are my place of shelter, and no other; then let whatever happens, happen." (170)

(Then), in order to test the unswerving courage of her, who was thus very firm (in her)

determination, there at once arose the sun (lit. the thousand-rayed one) on the top of the rising mountain (Nishadha). (171)

(Then) in the morning, on account of the words of Mayanā, that Uṃbatarājs quickly (i.e. at once) went with her to the temple of Śīreś Rishā (i.e. Rishabhadeva or Ādinātha, the first Tirthankara of the present era). (172)

(Then) both of them, with their bodies horripilated on account of the joy (of having the sight of the idol of the Tirthankara), bowed down to the Lord (Ādinātha), (and) Māyanā who was well-versed (lit. clever) in the Jaina Doctrine began to extol (the Tirthankara) thus. (173)

" Oh, you First Jinendra ! (delightful) like the moon, whose feet are bowed down to by the multitudes of the lords of gods—who are bent down by the excess of devotion, who have filled (all) the three worlds with the flood of fame as white (lit. bright) and full as the moon, and who are brave in conquering (the internal) enemies (such as lust, anger, pride, deceit and greed etc) (174)

" Oh God ! who have removed the darkness in the form of ignorance (in the world), who are

worshipped by the gods, demons and demigods, whose feet are bowed down to by the kings who come (to the temple) for worship and whose pride is gone : i e who have given up their pride before the Tirthankara, and who have done favour (i e. good) to the people of the world (175)

(Oh God!) Who are an abode of hecatar in the form of equanimity as profound as the sea, and the spread of whose virtues has become an object of praise to the preceptor of Indra (i e. Brihaspati), whose asceticism and character (lit, whose sport, i e practising, of asceticism and character) were as bright (i e pure) as the 'kasa' grass, and who had slighted off Delusion (Moha) as if in sport (i e quite easily and in no time) (176)

"Oh you Rishabhanaba' who did not imprecate those persons who were bent upon despising (you and the Jain Religion) who created a feeling of joy (in the hearts) of the Shravakas, and who are endowed (lit decorated) with a halo (lit circle) of light, showing your lordship (i e show me favour and do good to me), and pacify (my) fire of misery (177)

'Oh such (great) Rishabha Jinesar (as described above)' who are like the sun (lit the lord

of the day) in the world, who are the lord and protector of the Goddess of victory of the three worlds—or who are the lord of Shripāla who is victorious in (all) the three worlds, who are an enemy of Mayana (Sh. Madana, i.e. god of love) or who are the benefactor of Mayana (i.e. Maya nasundri), and who have reached (lit. gone to) the path of liberation or Moksha, (please) fulfil the desires of my mind ” (178)

Thus when Mayana, greatly engrossed in meditation, praised (the Lord Risaḥa), the excellent garland of flowers jumped up from the neck of the Jina, together with the (Bijapāraka or such other) fruit (placed) in the hands (of the Jina) (179)

(Then), on account of the words of Mayanā Umbara at once took that fruit, and Mayana, with her mind greatly) delighted, took the garland herself. (180)

And she said (to him) : Oh lord ! this your disease of the skin will (certainly) perish (now), because this circumstance has happened on account of the favour shown (lit. done) by the excellent Jina (181)

Then Mayana, accompanied by her husband, came before a preceptor named Munichanda,

and with her mind delighted bowed down to his feet with (great) devotion. (182)

Then the preceptor, also, whose mind was full of compassion, expounded, in a voice as profound as the (roaring of a) cloud full of water, the fruit (i. e. the good result) of (practising) religion thus: (183)

"The excellent birth as a human being, (and there too) a noble family, and a good form (with all the parts of the body complete and fully developed), good fortune, (good) health, long (lit. not insignificant) life, prosperity (riches etc.), increase (in the family etc.), lordship (over others), and fame,—these things are obtained by the 'jivas' by virtue of merit (panya)" (184).

After this sermon the preceptor asked Mayanā with whom he was familiar, "Oh child ! who is this blessed man who has got excellent marks ('lakshana', on his body) and who is possessed of good merits." (185)

Mayanā, with tears in her eyes, revealed (to him) her whole account and requested : "Oh lord ! (except this) I have got no other misery whatsoever. (186)

"This only is the greatest misery that these

heretic people scandalize the religion of the Jina, and praise only the S'aiva religion. (187)

"Therefore, oh lord ! do favour and show me some remedy by which this evil disease of my husband, as well as the prattling of the people may disappear (i.e. come to an end)." (188)

The preceptor replied: "Oh (you) good lady ! it does not behove a monk to tell anything which is sinful (lit. full of fault—'sāva-dya')—such as (prescribing) a medicine, (or telling any) lore, charm, or incantation. (189)

"Still however, there is one powerful or good ('samatthi,' remedy) which involves no sin (or fault) viz. the worship of the Nine Dignities which is propounded by the Jinās to be the root (cause) of (all) the happiness of this world, as well as of the next. (190)


"The Arhats (or the Destroyers of the internal enemies such as love and hate), The Siddhas (or the Emancipated Ones), The Āchāryas (or the Religious Heads), The Upādhyāyas (or the Religious Teachers), The Sādhus (or the monks), the Right Faith, the (Right) Knowledge, the (Right) Character, and the (Right) Penance,—these Nine Dignities are the Highest (or Supreme) Truth (Tattva, the sum and substance of everything). (191)

“ There is no supreme thing other than these Nine Dignities, (and) in them (and them) alone there is the essence of the whole of the Jaina Religion. (192)

“ Those (souls) who have (already) emancipated (themselves), those who do so (at present), and those who will do so (in future),—all these indeed! (have) undoubtedly (done so) only by means of the worship of the Nine Dignities. (193)

“ Many (souls) have obtained the lordship of the three worlds (i.e. have become the Siddhas or the Tirthankaras) by propitiating with great devotion any one of these (nine) Dignities. (194)

“ The Āchāryas of old have shown the following extracted rite (‘Uddhār’) of this Siddhachakra formed by these Nine Dignities. (195)

“ Recite (‘saraha, Sk. smarata ’) in the heart (i.e. centre) of the ‘yantra’ (‘pidha ’) the ‘gayana’ (i.e. the letter ‘ह’) together with the ‘kalikā’ i.e. ‘ऽ’ (avagraha) which is put for the letter ‘अ’, with ‘र’ above and below it; together with ‘nāda’ (i.e. ‘ardha-chandrākāra’ ‘’) and ‘bindukalā’ [i.e. ‘anuswāra’ (.)], together with ‘panaya’ (i. e.

ओंकार 'ॐ') 'biṣa' (ie द्वीकार 'द्वी'), and 'anā-heata' (ie 'kundalakara' 'O'), together with the (sixteen) vowels (196)

"Meditate upon the (lotus-like) circle having eight petals (also) upon the Siddhas etc (ie Siddhas, Āchāryas Upaḥyayas and Sadhus) with ओंकार, द्वीकार and स्वाहा in the (four) principal directions (respectively) (also) upon the (True) Faith etc (ie the True Faith, the True Knowledge, the True Character and the True Penance) in the (four) by-directions (197)

"Round about (the inside of) the second circle (of a round shape), write (lit recite, eight) letters on (its eight alternate) petals in the eight directions, making circles round them (ie the letters) and in the remaining (alternate) eight petals (write eight times thus "ॐ नमो अरिहताय" and) meditate upon the First Pada (ie Arihanta) among the (five) 'Parmeshti Padas' (198)

"In the third circle, meditate upon the (48) 'Labdhi-Padas' arranged by means of eight brilliant circles (drawn in) eight directions (with) three lines (drawn) from the right (each consisting of sixteen Labdhi-Padhas,—the total number being 48) (199)

“ These 48 (Labdhi-Padas) such as “ॐ ह्रीं अर्हं नमो जिज्ञासुं” etc. should be well known from the instructions received from a worthy (lit. good) preceptor. (200)

“ Having surrounded it (i.e. the whole yantra formed upto now) by means of ह्रीं written thrice having pure white letters, bow down to the (eight pairs of) foot-prints (‘ pādukās ’ or ‘ pagalās ’, as we call them) of the preceptor (Guru) marked on its circumference. (201)

“ (The eight pairs of foot-prints referred to above viz.) one pair of the Arihanta, (one) of the Siddha, (one) of the Gani (i.e. Āchārya), (one) of the Guru (which means Upādhyāya here), (one) of the Parama-Guru (which means the Sādhu here), (one representing) the sādhus whom we have never come across (in our life), (one representing) the innumerable sādhus (actually moving in the universe, and (one representing) the innumerable sādhus of (the past, present and future),—(are to be bowed down to), together with ओं ह्रीं (i.e. with the formula of the type ॐ ह्रीं अर्हत्पादुकाम्यो नमः, the remaining ‘ guru-padas ’ being substituted, in order, for अर्हत्, each time). (202)

“ Meditate (i.e. draw) the ‘ amrit-mandal ’

having the shape of a jar formed by the two lines (drawn on the top of the yantra, on the right hand and on the left hand sides which when joined together give the shape of a "kalas'a") which is presided (lit. served) over the four principal directions by (the four Dighumāris) Jayā etc. (i.e. Jayā, Vijayā, Jayanti and Aparājītā), and over the four by-directions by (the other four Digkumāris) Jambhā etc. (i. e. Jambhā, Shambhā, Mohā, and Gaudhā) respectively. (203)

"Knowing from the mouths of worthy (lit. good) preceptors the (names etc.) of all the presiding gods such as Shree Vimalaswāmī etc. and the presiding goddesses (such as Chakreshwari etc.), meditate upon (or recite or write) their padas (i. e. mantra-padas) on all sides of the kalas'a-like amrit-mandal thus: ॐ ह्रीं विमलस्वामीने नमः substituting for Vimalaswāmī the names of all the other gods and goddesses, one by one). (204)

"That (Siddhachakra),—which is waited upon by the (sixteen) goddesses of Learning (all round the yantra, i.e. having the names of the sixteen goddesses of Learning written round it), and (on both the sides of the kalas'a—on the right and the left) the (names of the) presiding

gods and goddesses of the Jain Church (Jina-S'āsana, respectively), having written at the base (of its kalas'a) the '(nine) Treasure-pots (niddhis)' at the neck (of the kalas'a), having 'the four door-keepers', and 'the four warriors'; (also) waited upon by (i.e. having written towards the ten directions of the yantra the *(names of the)* 'ten guardians of the quarters' and the 'Kṣhetra-pāla', and which (thus completely becomes drawn on the surface of the earth,—certainly fulfils the desires of the minds of *those* who worship it. (205, 206)

greatness of which is obtained (even) Moksha (or liberation) which is full of undestructible happiness ! (209)

" (In short), this (Siddhachakra) has been declared by the Tirthankaras (lit Supreme Beings) to be the greatest Truth (Tattva), the greatest Secret, the greatest Spell, the greatest Thing, and the greatest Pada (210)

" Therefore (Oh you good souls !) propitiate with great devotion this ' Siddhachakra,' which is well-known in (all) the three worlds and which has (the power of) giving The Eight Great Siddhis (or supernatural powers) (211)

" A man who is possessed of forgiveness and self control, and who is free from passions, becomes the worshipper of this (Siddhachakra) and he, who is possessed of the opposite qualities, becomes its 'insulter' (viradhaka) (212)

" Therefore, the propitiator of this (Siddhachakra), whether a monk or a householder, should make his mind totally (aganta') free from passions and should observe pure celibacy (and character) (213)

" It does not fulfil the desired object of one who, though its propitiator, keeps an impure (lit. evil) mind, but (on the contrary it) undoubtedly brings him misfortune (214)

“ (But) if any (wicked) person thinks of (doing) anything wrong (virūvam) to a person who is the propitiator of the Siddhachakra being possessed of a pure mind, (that person instead of doing so) brings wrong to himself, indeed ! (215)

On account of this reason, it (the Siddhachakra) should be propitiated with a pure (lit. delightful) mind, keeping pure celibacy together with (practising) penance (i.e. observing ‘ Āyambila ’ fasts), and observing (proper) religious rites. (216)

“ Beginning from the Ashtami (the eighth day) of the bright half of the (month of) Āshwin, observe ‘ Āyāma ’ (or Āyambil) fasts on eight days performing (on all these eight days) The Eight-fold Worship (Aṣṭaparakāri Pūja) of this (Siddhachakra). (217)

“ On the ninth day, having consecrated (bathed) it (the Siddhachakra) by sprinkling over it water, etc., and having performed (all) other (minute) particulars (of worship) in full, one should observe the very ‘ Āyambila ’ fast. (218)

“ In the same way, the same thing (is to be done) in the month of Chaitra also. (Thus) by (the practising of) the nine ‘ Atthais ’ again

and again (in regular successive order) 'an
(hence also) by the (observance of) eighty or
Āyambila fasts this (vow of the Āyambila O
Penance) becomes complete. (219)

" While practising this (Āyambila penance
The Nine Dignities should be meditated upon
in the mind, and when the penance is over
one should perform 'the concluding festival
(' ujjamanam ') also. (220)

" To a man who practises this good p
nance with a pure mental condition, all the
prosperities of gods, demons and excellent hu
man beings, are not difficult to be obtained. (221)

" When this (penance) is practised fornic
able (lit. great) diseases such as the wicked
leprosy, consumption, fever and fistula (' bha
ghadarā ') etc. do not come (to a person) and
if they have come to him before (he practised the
penance), they are (at once) destroyed. (222)

" On account of (the power of) this p
nance, slavery, servitude, having no art (or
having impaired or defective organs of sense,
misfortune, blindness, a degraded body, and
degraded family—(these things) do not come
(to a person). (223)

" (Also by the power of this penance) mi

fortune (of being not liked by the husband), being a poison-maid, a whore, a widow, a barren woman, and a woman bearing a dead child (these things) do never come to a woman. (224)

"Why say anything more? Due to the propitiousness of this Siddhachakra the 'jīvas' are always able to fulfil the desired objects of their minds, and there is no doubt about that." (225)

Having thus said to them, the excellent (lit. noble) greatness of the Siddhachakra the preceptor preached (i.e. advised) the multitude of the Shrāvakas (who had assembled there) thus: (226)

"It appears from these (his) excellent marks that this man will, ere long, certainly become the illuminator of the Jain Religion. (227)

"Therefore, it is proper for you to show affection to these your co-religionists, because it (i.e. the affection shown to the co-religionists) has been propounded to be very excellent (i.e. spiritually beneficial) by the Jinās." (228)

Then those Shrāvakās, who were greatly pleased, gave them (i.e. to Shripāl and Māyana-sundarī) an excellent residence and offered them money, corn (i.e. food), and dress etc. (229)

That affection which a good Shravaka shows to (his) co-religionist, is not shown even by a mother, father, or near relatives. (230)

Now (thus honoured there, and staying there), that prince, on account of the words of Mayanā and (also) by reason of the preaching of the preceptor, learnt properly the well-known rite of worshipping the Siddhachakra (231)

And there, in an auspicious moment on a certain (i.e. ensuing) eighth day ('aṣṭami') of the month of Āshwin, that prince together with Mayana, begins the penance (for propitiating) the Siddhachakra (232)

First having purified (lit. cleaned up) his body as well as his mind, he worships the (idol of the) Jina in a Jain temple and performs 'the Eight-fold Worship' of the Siddhachakra with (proper) religious rites (233)

Thus performing the worship with (proper) religious rites, he took the vow of (practising) the Āyambī fast and even on the (very) first day his body became horripilated with joy (of propitiating the Siddhachakra). (234)

On the second day, his disease (of leprosy) became much more (lit. specially) mitigated (and) thus day by day his inward mental

condition (' bhāva ') went on increasing as his disease went on decreasing. (235)

Now, on the ninth day, having performed the worship with full religious rites (observing all the minute particulars), he consecrated (or bathed) the Siddhachakra by sprinkling over it ' the aggregate of five sweet things. ' (236)

When ' The Festival of Bathing ' (the Siddhachakra) was completed, that prince, being sprinkled all over his body with that ' pacifying-water, ' (' santijala ') all of a sudden had his body rendered celestial. (237)

On seeing him, all were struck with wonder; but the preceptor said; " what wonder is there in this ? (238)

" By this water all the evils, such as the wicked planets (or demons), ghosts and witches etc. of those high souls who are possessed of a pure mental condition, disappear at once. (239)

" (Moreover, various) diseases such as consumption, leprosy, fever, and fistula etc. as well as all the wind-diseases, and indigestion (or cholera), and all other wicked diseases—all these are pacified (i. e. cured). (240)

" (And) the dangers from water, fire, serpents and beasts of prey; the pains from poison, cala-

mities (such as excessive rain, drought etc), and diseases such as plague etc which bring ruin (ie death) to the bipeds and quadrupeds, - (all these) do not remain in the world (241)

' Even barren women get sons, even the children of 'mndus' (ie of women bearing dead children) play with joy (ie become alive and grow up), the defects of the stomach disappear, and all other kinds of misfortune perish" (242)

Having heard this greatness (of 'the pacifying-water' obtained from the Bathing of the Siddhachakra), and seeing it (ie the greatness of 'the pacifying-water') with their own eyes, the people, with great delight, specially (ie with great devotion) began to take 'the pacifying water' (243)

That multitude of lepers also, having their bodies sprinkled over with water, had their diseases alienated in no time, and they came to acquire (in their hearts) a love for religion (244)

And Mayana also, seeing the matchless beauty of (her) husband, and therefore, full of delight, said to her husband "Oh lord ! all this is (due to) the favour of the preceptor (245)

"That obligation which a preceptor, possessed of compassion devoid of any motive, does to the

souls, is not done even by a father, mother, son, or brothers etc. " (246)

Having known that unparalleled miraculous power ('prabhāva') of the Jina, the religion, and the preceptor, that prince (Umbararāja) became firmly attached to the (Vitarāga) Deva (Nir-grantha).Guru and the (Jaina) Religion (lit the religion of the Jinas or the Omniscient Sages).(247)

There (in Ujjainī), as those husband and wife (i.e. Umbararāja and Mayanā) went on experiencing (various kinds of) happiness through the favour of religion (and religion) alone, they (also) became more and more alert in (practising the true) religion. (248)

Now on a certain day, while they (i.e. Mayanā and her husband) were coming out of the temple of the Jina, they saw coming before them a certain grown up woman. (249)

Having bowed down to her, the prince with horripilation said: "Oh! on account of the sight of (my) mother, (it seems to me that), the rain has come (even) without the clouds." (250)

(Then), When Mayanā also, knowing (her to be) the mother of her husband, bowed down to her, the prince said: "Mother! all this is , due.

to) the miraculous power of this your daughter-in-law " (251)

(Then), she (i.e. the mother of the prince), full of delight, having congratulated (her) son and (her) daughter-in-law (upon their good luck), together with giving them (her) blessings, revealed to them (her whole account thus), " Oh child ! when, having left you (here) at that time, I went to Kosambi, having heard that (there), there was a physician (who cured all diseases), I saw there in a Jaina temple one magnanimous (Jaina) ascetic, who was forgiving, self-restrained, equanimous, exerting, possessed of the three Guptis and aversion to covetousness, with the feeling of compassion foremost in his heart, possessed of true knowledge, and a store of merits (252 to 254)

" He (i.e. that ascetic), who was propounding religion, was asked, at an opportune time, by me with a bow (thus) ' oh, reverend one ! will my son ever have his body free from disease " (255)

" That excellent among sages replied ' Oh, good lady ! that son of yours has been taken there (i.e. in Ujjaini) by that very multitude of lepers who saw him (256)

‘(And by them), he has been made their king (lit lord), naming him Umbararānu, who obtained the respect of the world; (and) at present he has become the husband of the daughter of the king of Mālava. (257)

‘(And) on account of the words of that princess (Mayanasundari), having well propitiated the excellent Siddhachakra, as exhorted by the preceptor, he has got his body rendered as (handsome) as gold. (258)

‘(And) he, being gifted with wealth (etc.) by his co-religionists, and engrossed in doing good religious deeds, and (quite) happy, is (at present) staying in Ujjaini in the company of his wife.’ (259)

“Having heard him (i.e. that ascetic), oh, child! I, with my mind full of delight, have come here; (and) now you, (who are) creating a great joy (in my heart), are seen (by me) in the company of your wife, like the moon in the company of the moon-light (which also creates delight in our hearts). (260)

“Therefore, oh, (dear) child! may you, together with your wife, be victorious, live, and enjoy (prosperity), for a long time; and let

this religion of the Jina alone be my place of shelter as long as I live" (261)

(And thenceforth) all the three, (always) bending down their heads before the lotus-like feet of the Lord Jina, and (always) bowing down to the preceptor, practised well religion (every day), being (now) well-versed in the religious rites of the Jaina Religion (262)

(Now), on a certain day, they, having performed the bodily ('anga') and the tront ('agra') worship of the excellent Jina, and (also) having performed the mental ('bhava') worship, were bowing down to the idols (lit gods) with an attentive mind (263)

In the meanwhile, that Ruppasundari, who being enraged with the king (i.e. her husband) on account of the (pain of) misery to (her) daughter (Mayana), was staying in the house of her brother Pannapala with (great) grief, having gradually forgotten it (i.e. her grief), and with discrimination aroused in her mind on account of the words of the Jina, came to (that very) temple (264, 265)

(And then), when she saw (there), in her front, that clever prince, greatly engrossed in bowing down to the gods, possessed of un

paralleled beauty and like the son of a god incarnate, and behind him his mother and his wife, that queen Ruppasundari began to think in her mind thus (266, 267)

"Ah! who is this light-bodied young bride, who appears just like my daughter!" And when she observed carefully, she recognized that (her daughter) Mayana. (268)

(And she thought) "Certainly this is Mayana, who forgetting the duty (lit path) of a 'satee', has become attached to this man, having abandoned that leper. (269)

"But, (she argued to herself), Mayana is well-versed in the Jaina Doctrine, (and therefore), such an (improper) thing cannot happen in her case: or alas! alas! what cannot happen on the stage (lit drama) of this worldly existence? (270)

"The death of that daughter, who has brought a stain upon the family and a blame upon the Jaina religion, does not give so much pain as is given to me by the existence of this stained daughter, who is living the life of such a bad character" (271, 272)

Thus thinking, Ruppasundari, full of great

misery and crying with a piteous sound, uttered these words; (273)

"Ha, fie upon (this) wicked action (done by Mayanā), and let the thunder-bolt fall upon my womb; (because) though born there (in my womb) and though clever, she (i.e. Mayanā) has alas! done such a (wicked) thing." (274)

Having heard this, when Mayanā saw her mother Ruppasundari sobbing, she understood the thoughts (lit opinion) of her mother. (275)

(And therefore), having completed 'the prayer of the idol of the Jina (chiavandanam),' Mayansundari bowed down to her mother by folding her hands, and spoke these words with a jocund mind: (276)

"Mother! why do you thus enter into dejection (at a time) when you should be full of delight?; because this your son-in-law has become quite free from (his) disease (of leprosy). (277)

"Moreover, what you imagined (that I was of a bad character etc.) cannot happen in the case of your daughter, even if the sun were to rise in the west instead of the east." (278)

The mother of the prince also said: "Oh, good lady! Don't think so in your mind; it is

through the miraculous power of your daughter that my son has become (so) handsome. (279)

"Blessed are you in whose womb has been born this jewel of a woman, who is like a chintāmaṇi (Desire-yielding) gem on account of the prowess of her unparalleled chastity." (280)

Ruppasundari, greatly delighted (to hear all this), asked: "What is this (whole account)"; and Mayanā also who was very clever in (observing) religious rites (properly) spoke these words: (281)

"By entering into conversation (about wordly things into the temple, there is committed the breach of 'nisihiā' (i.e. 'the vow of saying that I stop from all sinfull actions'); therefore, come to my house, (and) I shall tell (you) all this." (282)

Then having gone home, Mayanā revealed (to her mother) her whole account, which was blended with the greatness of the Siddhachakra. (283)

Ruppasundari, being greatly pleased to hear this (account of her daughter and son-in-law), asked the mother of the prince also (thus): "Oh sister! I want to hear the (name of the) family in which your son was born." (284)

The mother of the prince (thereupon) revealed (her whole story thus) ' In the country named Anga there is a very famous and excellent city named Champa, unshaken by the enemies. (285)

" There, there is a king (lit. the best of men) named Siharaha, who is like a lion to the elephants in the form of his enemies. He has a beloved named Kamalappaha, the younger sister of the king of Kunkuna (286)

" She, who had no son, after a long time gave birth to a son who was betokened by an excellent dream, and who created delight (in the hearts of all persons) (Then) he was reared up (with great fondness) (287)

" Then the king (ie Siharaha) said (to her) " This our son is (ie will be) able to protect our goddess of royalty (' rayalashhi ') when she will be without its protector (ie when king Siharaha will die), therefore, let him be named Siripala (ie he was given the name ' Siripala ' or ' the protector of the goddess of royalty ') (288)

" (Now), when that child Siripala became two years of age, the king (Siharaha, his father) all of a sudden died due to the disease of rheumatism (Sula) (289)

" (Then) Kamalappaha, who was crying, was persuaded by the minister Maisagara, and Siripala, who was (playing) in the lap of the nurse, was made to sit upon the throne (lit kingdom). (290)

" As the command of even the baby-king Siripala was obeyed everywhere, the death-ceremony of the king (Siharaha) was also performed afterwards (291)

' The king (Siripala), even though a baby, protected (his) kingdom by the thread of the minister (ie his kingdom was managed by the minister Maisagara), and this was quite alright (because) everywhere in the world, the government of a kingdom is (always) carried on (lit managed) by ministers (292)

" (Now), after some days Ajyasena, the paternal uncle of the boy (Siripala), made a split in the attendants (' parigaha', of Siripala), and thought of committing the murder of the minister of the king (Siripala, ie thought of murdering Maisagara) (293)

' The minister (Maisagara), having come to know all this told (it) to Kamalappaha and requested her ' Oh queen ! any how protect your son ' (294)

' If your son will remain alive, you will positively (lit undoubtedly) get the kingdom

again, therefore taking him (with you) run away (lit go) somewhere, and I shall also do the same.' (295)

" Then Kamala (i.e. Kamalppaha), taking her son (with her), went away at night abandoning all her attendants, lest there be any breach of her secret plan ('mantrabbeya') (296)

" (What was her condition then ? She was) a queen, hence tender, had to carry her son (on her waist), (and) the night was dark, (and) she had to walk on foot Alas ! alas ! terrible are the ways of Destiny (297)

" (On the way she thought) ' (My) husband is dead, the kingdom is usurped (lit ruined), I am alone, there is a great danger from the enemy (Ajjayasena), and the night is approaching the dawn alas ! where shall I go now ? ' (298)

" Thinking thus as she went onwards, she met on the road, when it was morning, a multitude of lepers (299)

" On seeing that Kamala (i.e. Kamalppaha), who was possessed of wonderful beauty, who had put on costly ornaments, who was a (mere) woman (abala), who had only one son (and that too) a baby, and whose creeper-like

body was trembling on account of the fear (of that multitude of lepers), began to cry. (300)

“ Seeing her crying, the men of the multitude asked with compassion : ‘ Oh, good lady ! tell us who are you, and why are you afraid ? ’ (301)

“ She (i.e. Kamalappahā) told them her whole account as if they were her brothers, and they (i.e. the lepers) also consoled her in the following words, as if she was their sister. (302)

‘ Do not be afraid of anybody, we are all your brothers, having mounted this mule come (lit. go, with us) with (full) confidence. ’ (303)

“ Then she (i. e. Kamalappahā), who was mounted upon that excellent mule, whose body was covered with (a piece of) cloth, and who was in the middle of the multitude, went (onwards) with her son (quite) happily. (304)

“ Then (after some time), there came the soldiers of the enemy (Ajiya-sena) with weapons drawn up in their hands and having formidable appearance, and (they) asked the multitude : ‘ Oh, you (people) ’ have you seen some (lit. one) queen (going by this path) ? ’ (305)

“ Then, the men in the multitude said.

'Oh! certainly there is in our multitude a 'rautāniyā' (i. e. a skin-disease known as 'pāmā' or scab, or a queen); if you want it (i.e. the disease of 'pāmā') take it.' (306)

"Then, one of the soldiers understood (the meaning of the word 'rautāniyā' as 'pāmā' or scab), and said: 'These (persons) are offering to us 'pāmā' (or the disease of scab); (and this is but proper on their part because) all give (only) what they have got'; and then being afraid of leprosy they ran away. (307)

"When they (i.e. the soldiers) went away Kamalā (i.e. Kamalappahā) in the company of the lepers gradually reached Ujjsini (quite) happily, and she stayed there with her son; (and) the multitude (of the lepers) went to some other place. (308)

"(Then), when she brought up her son up to youth by means of the wealth (obtained) by (selling her) ornaments, he (i. e. her son Siripāla) was, through ill-luck, attacked by the disease of Umbara. (309)

"Even though many remedies were employed, its (i.e. of the disease of Umbara) effect was not effaced; and Kamalappahā, greatly anxious, asked everybody (about the remedy of removing the disease of her son). (310)

"(Then), som body told her that there was a clever ('*sammatthi*') and excellent physician in Kosambi who would certainly remove (any one of the) 'eighteen kinds of leprosy' (311)

"(Thereupon), Kamala, having well entrusted her son to (her) neighbours, went her self to the city of Kosambi in order to bring (ie to call) the physician. (312)

"And waiting for the physician who had gone on a pilgrimage, she stayed there (in Kosambi) for a long time, and (in the meanwhile) knowing from the words of (that) ascetic the cure (ie the expiration of the disease) of her son she (ie Kamalappaha) has come here (313)

"I, (myself), am that Kamala (ie. Kamalappaha), he (ie this) is my noble son Siripala who has become the husband of your daughter, as is well-known everywhere (or who is well-known everywhere) " (314)

Then Ruppa (ie Ruppasundari), knowing her son-in-law, to be the son of king Siharaha, congratulated him, and praised the merit ('*punya*') of her daughter (315)

(Then), Ruppa (ie Ruppasundari), having gone home told all that to her brother Punna pala, and (therefore) he also, with great joy,

brought the prince (i.e. Siripala) to his place (his house) together with his (Siripala's) family (i.e. with Kamalappaha etc.) (316)

He (i.e. Punnapala) gave them an excellent residence, and offered them (much) wealth, clothing and gold etc. and Sirivala stayed there enjoying the pleasures of Dogunduga's gods (317)

(Now), on a certain day while the king (Prajapala) was passing through the lane in the vicinity of his (Siripala's) residence he (king Prajapala) saw that prince (Siripala) seated (happily) on a window in the company of Mayana (318)

Then the king (Prajapala), seeing Maya (seated there), thought thus "Certain Mayana, being under the evil influence of the god of love has stained my family (319)

"At that time, I, blinded by anger and that one improper thing (and now this) second (improper thing) is done by her (i.e. Mayana who is blinded by love. Alas! alas! (she has done) a very improper thing' (320)

(Then), to the king (Prajapala) who was thus (greatly) dejected, Punnapala revealed the whole account of (his i.e. Prajapala's daughter (i.e. of Mayana) which was full (great) wonder (321)

Having heard that, the king (Prajāpala), with his mind struck with wonder, went to that residence (of Śiripala), and (there) he was bowed down to, with great courtesy, by the prince (Śiripala) together with Mayana. (322)

(Then) the king (Prajapala), bent down with shame, said . " Fie upon me who am devoid of courtesy, for I did such an improper thing, being stupefied by the poison of the serpent in the form of pride " (323)

(And turning towards Mayana, he said) ' Oh, child ! ble-s-ed are you, meritorious are you, full of (the power of) discrimination are you, and you alone know the ' Tat va ' (or the true nature of things),—you who are possessed of such (i e so much) courage (or prowess) (324)

" You have elevated my family, you have elevated your mother also, and you have elevated the Jaina Religion, you (and you) alone are blessed (you who have done such a thing). (325)

" (Therefore), oh, child ! pardon me for the offence that I committed at t'at time, being blinded by darkness in the form of igno-

rance, and with my power of discrimination being lost on account of irresistible pride (326)

Mayanā, bent down with modesty, sa-
 "Oh, father ! do not be dejected in your mind
 all this has happened on account of (the evil
 effect of) my karma (327)

" (Oh, father !) this is but certain that
 nobody gives happiness or misery to anybody
 (but) the 'jivas' experience only the karma
 which they have accumulated." (328)

"Let nobody take pride that an act
 which he does is certainly accomplished, (for
 even an action done by the best of gods, it
 comes reversed on account of (the evil effect
 of) karma. (329)

"Therefore, oh, father ! know the 'Tattva'
 (or the principles of fundamental truth) pro-
 pounded by the Jivas, to be the best, knowing
 which, one is enabled to know the comparative
 strength and weakness of the 'karmas' and the
 'jivas', as also the (principle of) 'bandha'
 (i. e. the uniting of the karma-pudgala with
 the soul) and 'moksha' (i. e. the liberation
 of the soul by the destruction of the karmas
 which have stuck to it)". (330)

Then having accepted the Jaina Religion, the king, who was pleased, said : " That I have got the son of king Siharaha as my son-in-law, is verily like a Cintāmani (i. e. Desire-yielding) gem unexpectedly fallen into my hand by accident, when it (i. e. the hand) was stretched only for getting a stone. " (331, 332)

(Then) the king (Prajāpāla) seated his son-in-law and daughter on an excellent elephant, and having brought them home (i. e. to his palace) with great festivity, honoured them by (giving them much) wealth (i. e. gave them much wealth). (333)

(Moreover), there was a (loud) cry of praise (that she was a great 'sutee') about Mayanā, who was possessed of courage and chastity; and the greatness of the Jaina Religion ('jīna-śāsana') spread in the whole city. (334)

(Now) on a certain day, Siripāla accompanied by his retinue, consisting of horses, elephants, chariots and warriors, went to the royal garden like a prince of gods ('sura-kumāra') incarnate. (335)

(And) when the people, who had ascended on the roofs on the tops of their

were looking at him with great delight, a certain villager asked a citizen (thus) (336)

" Oh, oh, (please) tell me who is this person (Siripala) who is going sportively like a prince ? " The citizen replied : " Oh, he is the son-in-law of (our) king " (337)

Having heard that the prince (i. e. Siripala) became suddenly pale as if struck with an arrow and taking a turn went home (greatly) dejected (338)

Having seen him in that condition, his mother (Kamalappaha), who was (greatly) bewildered, spoke thus : " Oh, child ! does any disease in your body give you pain to-day ? " (339)

' Or, oh, you Indra-like (son), has anybody given you a bad (lit undeserving) insult " (340)

" Or, have you given place in your heart to some best of maidens (i. e. are you enamoured of some best of maidens) ? As for the immodesty shown by a housewife, it is quite improbable in the case of Mayanā. (341)

" (But) your mind is certainly full of anxiety on account of any reason whatsoever,

because, oh, child ! your lotus-like face appears to be pale." (342)

(Then) the prince replied : "Oh, mother! here (in my face becoming pale), there is not any reason out of these (four); but hear this another reason. (343)

" I have become famous here (in this city), not by my own merits, nor by the name of my father, nor by your merits, but by the name of my father-in-law." (344)

" And this cause of the lowest position (out of the four-fold positions of a man) has been (always) relinquished by good persons; hence it is that my mind is also pained on account of my stay in the house of my father-in-law." (345)

Then said his mother (Kamalappahā), " Having gathered together a large army consisting of four parts, take back the kingdom of your father and make my heart free from the dart (of pain or misery)." (346)

The prince replied : " Oh, mother ! the taking back of our kingdom with (the help of) the army of my father-in-law, certainly gives even more pain to my mind." (347)

"Therefore, my mind will be at ease only if I take back the kingdom of my father with the strength of the wealth earned by my own hands, and not otherwise " (348)

' Therefore, having gone to some foreign country alone, I shall, with the help of the strength of the wealth earned (by myself), soon take back the kingdom of my father." (349)

His mother replied to him "You are (only) a boy, you are (quite) straightforward and you are tender, (whereas) wandering in foreign countries is, indeed, (very) difficult and painful (350)

Then the prince told his mother "Oh, mother ! do not say like this, there is difficulty only so long as the courageous do not undertake (to do a thing) ' (351)

Again the mother said "Oh, child, (then) we shall (also) come with you, (because) without you what (other) tie (or connection) have we got here in this place ?" (352)

The prince said: "Oh, mother ! if you come with me, I cannot move freely in every place, therefore, you stay here " (353)

(Then) Mayanā said "Oh, lord ! I shall

accompany you, (and) I shall be no burden to you like the shadow of the body." (354)

The prince replied: "Oh, dear ! (lit. goddess) who are (always) alert in (practising) the excellent (i. e. true) religion, upon my words you stay here, (always) doing service to your mother-in-law." (355)

Mayanā said: "Though chaste women do not any how like (lit. wish) the going (lit. journey) of their husbands (to foreign countries), yet oh, lord ! your order should be obeyed by me (lit. your order alone is acceptable to me). (356)

" But you should not, even for a moment, remove from your mind the (Nine) Dignities such as Arihanta and others. You will also (always) remember your mother, and sometimes also me, your servant." (357)

The mother also knowing his (firm) determination made an auspicious Tilak-mark (on his forehead) and said: " For your welfare, I shall propitiate the Navapada". (358)

Mayanā said; "Oh, lord ! I, also, shall, with a fixed mind, always propitiate the very Navapada which are the cause of welfare." (359)

Siripala, sprinkled with that nectar of the words of Mayana, bowed down to the feet of his mother, bade farewell to his wife and with a sword in his hand, started from his house, having first raised up his left leg, at the time which was characterized by the entrance (the presence) of the breath in the left nostril (the moon's nostril) which was adorned by clear drops of water (360, 361.)

(And) observing (different) objects of curiosity in (various) villages, mines, cities and large towns (either on land or on sea) etc, he, like a lion, with his mind (quite) free from fear, arrived in the vicinity of a mountain. (362)

There in a certain forest, which was full of blooming flowers and fruits like those in the garden of Indra, while he was looking at a line of trees which was pleasant on account of the (sweet) sound of the cooing of cuckoos, he saw, seated underneath a beautiful Champaka tree, a handsome man who was possessed of excellent beauty and dress, and who was reciting a 'mantra' (or incantation) (363, 364)

He, when he finished his recitation, was asked by the prince with modesty (thus) " Who are you, and what are you reciting, and why are you (moving) alone in the forest ? (365)

He replied; "My preceptor has given me a Vidyā (or 'spell') and I have (already) recited it, but without a helper I do not succeed in accomplishing it and getting my desired object. (366)

"(Therefore), oh, you, magnanimous one ! if you will, anyhow, become my helper to-day, I will be able to fulfil my (desired) object, by being successful in accomplishing the spell. " (367)

Then on a certain night, that 'sādhaka' (or accomplisher), with the help of the prince, had his spell accomplished as if in sport. (368)

(Then) that 'sādhaka', for returning the obligation, gave the prince two medicinal herbs and spoke these words (369).

"One (of these two herbs) enables a person to cross safely through water ('jalatārini'), and in the same way, the other evades the weapons of the enemy ('parasathhanivāriṇi'); these medicinal herbs, (therefore), should be kept (carefully) furnishing them with covers made up of 'three metals' (viz. gold, silver and copper). (370).

(Then) when that Vidyāsādhaka, accompanied by the prince, went to the declivity of the mountain, he was thus spoken to by the mineralogist: (371

“ Oh, lord ! though accomplishing according to the rules prescribed by you we are not able, due to one reason or the other, to accomplish the production of the (gold producing) liquid (‘ raśasiddhi’) ” (372)

Then the prince said ‘ Oh, you (mineralogists) ! accomplish it in my presence ’ Then when they did so, they became successful in accomplishing the production of the gold-producing liquid (373)

(Then) the ‘śadhaḥas’ having produced (it made) gold said “ Oh prince ! it is due to your favour that we have been successful in accomplishing the production of the (gold-producing) liquid (374)

“ Therefore, take this gold But the prince who was indifferent (to the desire of gold), did not take it still, however, though he did not take it, they tied some of it to his garment (375)

Then the prince, (moving through various places), gradually came to a city named ‘ Bharu yachchha ’ (i e Broach) and (there) by selling (lit spending) the gold, he purchased clothes ornaments and weapons (376)

And having furnished the two medicinal herbs with covers (made up) of (three-fold) we-

tals, he tied them to his hand and (then) he moved in the city at his pleasure with delight like a prince of gods (377)

Now in the city of Kosambi, there lived a bania (i.e. a merchant) named Dhavala, and because he possessed much wealth he became known in the world as Kubera (the god of wealth) (378)

(And) that merchant having bought with crores of gold coins (various) mercantile commodities ('kayanaga') and accompanied by many merchants (lit sons of merchants), had come to Bharuyachchha (379)

There he made a (very) big profit, but still intent on going to a distant shore on account of covetousness of wealth, he got many ships made ready (380)

There was one middle-sized ship which was beautiful being furnished with 16 masts, and there were 4 smaller ships each of which was furnished with 4 masts (381)

There were 100 (big) ships used for a long journey, 108 boats, 84 'Donas' (a kind of ships) and 64 'Vegadas' (another kind of ships) (382)

(There were) 54 'Sillas' (a kind of ship)

50 'Āvattas' (also a kind of ships), and 35 'Khu-rappas' (a kind of ships) Thus (in all there were) 500 ships (383)

With the permission (lit order) of the king they (i.e. the ships) were filled with merchandise and (then) the captains of the ships and the merchants embarked on them (i.e. the ships)—a special care of which was always taken by the divers, boatmen, rowers, mariners, and helmsmen, and which were diligently protected by 10,000 soldiers, who were under the service of Dhavala and who had held various kinds of weapons (ready) in their hands [lit whose hands were intently engaged in (holding) various kinds of weapons] and which were decorated with many 'chauries', umbrellas, 'aikkaries' (a kind of ornaments for the ship), flags and excellent crests, and whose beauty was enhanced by sails, ropes, anchors, 'pakhharas' (a kind of implements for the protection of a ship), and drums (384, 385, 386, 387)

(Then) having stored them (i.e. the ships) with large quantities of water, provisions for the journey, and food, Dhavala, with his retinue, embarked on ships in an auspicious moment and

gave orders for putting the sails on (lit caused them to be started) but even though oblations were given, and the drums were beaten with a loud noise, the ships did not move, in spite of the sailors' trying to do so (388, 389)

Then on account of that anxiety, Dhavala had his face turned black and (therefore) having got down, he went into the city and asked a woman (the reason of the ship's not moving) (390)

She replied "These ships are stopped by a god (and) they will move (only) when a man possessed of thirty-two auspicious marks on the body is given in oblation" (391)

Then Dhavala having pleased the king with presents of very costly things, requested him (thus) Oh, lord! give me one man for offering oblation' (392)

The king said "Take, as you please, any man who might be a foreigner and helpless (ie without a guardian etc), but you should not take any other person (393)

Then when the soldiers of Dhavala began to make a search for such a man, they came to know the prince Siripala to be a foreigner (394)

Then they (lit. those people i.e. the soldiers) informed Dhavala about him (i.e. Siripāla) who was possessed of 32 auspicious marks on the body; and Dhavala again obtained the order of the king for capturing him. (395)

(And then) that Siripāla, though he was sitting in the market (or forum) in a pleasant mood, was suddenly surrounded by the soldiers of Dhavala who had weapons drawn up (ready) in their hands. (396)

(And they said:) " Oh, oh, come on quickly; to-day, the merchant Dhavala has become exasperated with you. You will be given in oblation to a god; do not say that we did not tell you (so). (397)

The prince replied: " Oh, oh, give oblation by (offering) that animal in the form of Dhavala; have you ever heard anywhere that anybody gives oblation by (offering) a lion? " (398)

Then the soldiers tried to show some strength, but hearing the roaring noise (lit. roaring of a lion) produced by the prince, they ran away like a crowd of jackals. (399)

The king also being impelled by Dhavala sent his own army; but that too was defeated by the prince in no time (lit. in half a moment). (400)

NOTES

NOTES

St 1 अरिहाइनपयाह (Sk अरिहादिनपदानि)
 The Nine Dignities or 'Padas' constituting
 the three 'Tattvas' or groups of fundamental
 Dignities viz (1) देवतत्त्व (2) गुरुतत्त्व and (3) धर्म
 तत्त्व which are very essential and indispensable
 factors in Jainism, a firm faith in which enables
 a man to obtain what is known as 'सम्यक्दृष्ट'
 or True Faith—which is a true path to Libera-
 tion. Hence they occupy an unique place in
 Jainism, and their importance is the greatest of
 all, as they constitute the very essence of the
 Jaina Religion. The reverend author of this
 book Ratnas'ekharasūri himself emphasizes, in
 striking words, the great importance of these
 Nine Dignities or Padas, upon which he has
 based his whole story, his object being to
 create in our hearts a true and firm faith in
 these Nine Dignities in order to enable us to
 reach the true path to Liberation and thus
 cross the ocean of this miserable worldly life.
 First he enumerates them in verse 23 of the
 text thus

" अरिहंसिद्धायरिया, उज्झाया साहुणो अ सम्यक्त ।
 नाणं चरण च तपो, इय पयनवग मुणेयव्यं ॥ "

and then he remarks in verse 33 l. 1. " पयाहं

नवपदाई, जिणवरधम्ममि सारभूयाई । ”: ‘ These Nine Dignities constitute the very essence of the religion of the excellent Jinās. ’ Thus theirs is a very unique place in the Jaina worship and devotion, and the incessant flow of their eternal adoration, from ancient times, has remained unflinching even up to-day. This is quite evident from the two great religious festivals,—which the Jains (especially the orthodox) so devoutly observe very magnificently and reverentially even to-day, in the months of Chaitra and Āshwin,—known as ‘ आद्यंबिल ओली ’ when they keep what are known as ‘ Āyambila ’ fasts (which consist in taking rough (पत) and tasteless (लुई) food devoid of ghee, sugar, oil, milk and all such tasty articles of eating which create passions, and which we generally take every day—and this food, too, is to be taken only once a day). It is, therefore, essential for us, as students of the Jaina Literature, to study properly all these nine great and important Dignities, and have a clear conception of all of them, so that we may have a fair idea of what constitutes the essence of the Jaina Religion. The Nine Dignities already mentioned above are (1) अरिदंत (2) सिद्ध (3) आचार्य (4) उपाध्याय (5) साधु (6) ज्ञान (7) दर्शन (8) चारित्र्य (9) तप. The

first two constitute the 'Devatattva'. The third, fourth and the fifth constitute the 'Gurūtattva', and the last four constitute the 'Dharmatattva'. We shall discuss all these Nine Dignities briefly below.

1. *अर्हत् or अरिहन्त also called निर्धर*—the propounder of the Jaina Tirtha or Religion and the Destroyer of the internal enemies (such as Love and Hate, as also Anger, Pride, Deceit and Greed). He is said to be possessed of twelve Gunas viz. the eight 'Prātibhāryas' (पातिहार्य) or paraphernalia (consisting of eight things), and four 'Atisāyas' (अतिशय) or excellences. The eight 'Prātibhāryas' are mentioned in the following 'sloka': "अशोकवृक्षः सुतपुष्पवृष्टिः दिव्यच्यवनिष्ठापरमात्मनश्च । मामंडलं कुंदुभिरातपत्रं सप्तपातिहार्याणि त्रिनेत्राणां ॥" They are thus: (i) The Asoka Tree, sitting under which the Tirthankara delivers his sermons. (ii) The Shower of fragrant flowers possessed of five different colours, by gods, which covers the lower part of the Tirthankara's body up to the knees. (iii) The Super-human Speech of the Tirthankara which is as sweet as nectar, and which could be understood by all creatures—gods, human beings, and animals, alike. (iv)

The Four Pairs of Chauries possessed of gold handles studded with gems, which are waved before the Tirthankara by the gods (v) The Gold Throne also studded with gems on which the Tirthankara sits (vi) The Halo of Light seen round about the head of the Tirthankara (vii) The Celestial Drum (viii) The White Umbrellas twelve in number, and decorated with wreaths of pearls, held over the Tirthankara, who sits on his throne in the 'Samasarana' (समोत्तरण) with his face turned towards the east, and over his other three similar forms, which are created by the gods in the south, west and north. The four 'Atis'ayas' or excellences are (1) The Apayapagamatis'aya, (अपायपगमनिशय) according to which all the troubles and hardships (उपद्रव), both external (such as all diseases and others), and internal (such as the troubles or hardships which stop one from being charitable, from gaining, from enjoyment, from enjoyment again and again, from exerting himself and also those which make him laugh, pleased, displeased, afraid, aggrieved, censured, engage into sexual enjoyment, also those which bring unbelief, ignorance, sleep, non-aversion to worldly things, love, and hate) According to this Atis'aya,

moreover, the places lying in the 21 'yojanas' round about the place where the Tirthankara moves, remain free from diseases and droughts etc. (ii) The Gnānātis'aya (ज्ञानातिशय) which refers to His Omniscience or Kevala Knowledge. (iii) The Pūjātis'aya (पूजातिशय) which refers to His being worshipped by all—gods, kings and men. (iv) The Vāchanātis'aya (वाचनातिशय) which refers to the speech of the Tirthankara, which is such as could be understood by gods, men, and animals, alike. It is said to be possessed of 35 'gunas' which we need not mention here.

certs it, as he has broken off all his connections with gross matter or 'pudgala', as it is called in Jainism.

3 *Achārya or the Religious Head*—He is said to be possessed of 36 'gunas' such as the control of the five senses, freedom from love and hate, celibacy, non-injury, not telling a lie, not taking any thing which is not given, not being attached to worldly things, the five 'Acharas', the five 'Samitis' and the three 'Guptis

4 *Upadhyāya or The Religious Teacher* who teaches other monks under him the Eleven Angas, the Twelve Upangas, and who observes what are known as 'Charansittari' and 'Karan-sittari'. All these make up his 25 'gunas

5 *Sadhu or a Monk*, who is on the path to Liberation. He is said to be possessed of 27 'gunas' such as non-injury, not telling a lie, not taking what is not given, celibacy, non attachment to worldly things, not taking food at night, protecting the lives of six kinds of living organisms of earth, water, fire, wind, plant and the moveable bodies, curbing the senses, curbing greed, forgiveness, pure mind,

examining clothes carefully for avoiding 'hinsā' of any living creature stuck to it, practising self-control, curbing the mind from going astray, not uttering foul words, curbing the body from any ill-use, suffering cold and heat, and suffering delightfully and patiently the troubles and hardships leading even to death.

¶ to 9. The remaining four Dignities are:

- (1) 'सम्यग् दर्शन' or True Faith, (2) 'सम्यग् ज्ञान' or True Knowledge (3) 'सम्यग् चरित्र' or True Character and (4) 'संयम' Penance.

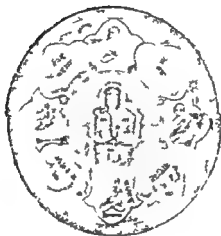
people of this world to cross the ocean of this worldly existence and reach Emancipation. The diagram on the opposite page shows the circle which is known as 'The Siddha-Chakra' or 'The Circle of the Sacred Ones (viz the Nine Dignities)' as it is found in the Jaina temples and so reverentially worshipped by the Jains.

The special feature to be noted here is that in Jainism it is not any particular person (or persons) that is worshipped but it is the pada or the 'dignity'—i.e. merits or virtues—that is worshipped. Thus it is not Mahavira or Rishabha—the person that is worshipped, but it is the Arihanta Pada, which they have got, that is worshipped. The same is the case with all the remaining dignities सिद्धचक्र (Sk सिद्धचक्र सिद्धानाम् (of the sacred ones) चक्र सिद्धचक्र or नवपदैः सिद्ध निष्पन्न चक्र इति सिद्धचक्र)—the circle formed by the Nava Pada or Nine Dignities such as Siddha etc. already explained above, hence in short it can be translated as The Circle of the Sacred Ones माह्व्यम् (Sk माहात्म्य)—greatness उत्तम (Sk)—most elevated highest जयेमि (Sk जयामि) जप् is a Pk root for Sk जह्व् to speak or to tell.

1 St 2 मज्झिम is Pk for Sk मध्य

St 3 तित्य (Sk तीर्थ) The Four-fold Reli

श्री सिद्धचरणी or नवपदजी



The Circle of the Sacred Ones
or
The Nine Dignities

श्री सिद्धचरणी or नवपदजो



The Circle of the Sacred Ones
or
The Nine Dignities

gion established by Lord Mahāvira, consisting of (1) monks, (2) nuns, (3) laymen, and (4) lay-women. विस्तारियं (Sk. विस्तृतं) spread. सविसेसं (Sk. सविशेषं) specially. गीयत्था (Sk. गीतार्थाः) Those sādhus or monks who are well-versed in the Jaina scriptures, and who are well-conversant with the rules and usages which a sādhu has to observe in practical life.

St. 4. वेमार (Sk. वैमार) and विउल (Sk. विपुल), are the names of two mountains which are situated on the boundary-line of the country of Magadha. परिसर—boundary-line.

St. 5. विख्यातो (Sk. विख्यातः) famous. चलण (Sk. चरण) feet. In Pk. र is sometimes changed to ल. विहि (Sk. विधि) lit. fortune; here, good fortune. अजिज्य (Sk. अजित) earned. तिहयवरगुत्तो (Sk. तिर्थकरगोत्र) or what is usually known as the 'तिर्थकरनामकर्म' which is a kind of 'karma-prakṛiti' (or potency of action) which enables a man to become a Tirthankara. It is earned or acquired when a soul entertains the noble 'Bhāvanā' expressed in the phrase "सविशीष कद आसनरसो".

St. 6. पदम (Sk. प्रथम) lit. first; chief. धर excellent. सारी endowed with. चउयुद्धि (Sk. चतुर्धुद्धि) The Four Talents. A little discussion on this term will make its understanding quite clear. The Nandisūtra of Shrimad Devavācha.

kasūri gives us an important information about various technical terms; and the Four Buddhis or Talents are also explained there. In the beginning, the sūtra says: "नाणं पंचविद् पन्नं, सं जहा—आधिनिबोदिममाणं सुममाणं बोदिमाणं मप-
 उज्जयमाणं वेवटमाणं" (सू. १.) i.e. 'knowledge is of five kinds viz Ābhinibohika (or knowledge which we obtain by means of our talent), Shruta (or knowledge which we obtain by 'hearing' scriptures etc), Avadhi (or knowledge by the power of which we are enabled to know whatever things happen in a particular part or region of the earth within a certain specified limit, great or small, without the use of the senses or the mind), Manahpariyāya (or knowledge by means of which we are enabled to know, without the use of the senses or the mind, the thoughts and desires of the minds of other persons), and Kevala (or Omniscience)'. Commenting upon this sūtra, the commentator Haribhadrasūri defines the Ābhinibodhika, the first kind of knowledge, thus.

of the Nandisūtra: commentary page 21] The words “मतिज्ञानमेव” underlined in the passage, quoted above, show that the word आमिनिरोधिक is a synonym of the word मति (Pk मइ) This आमि निरोधिक or मति knowledge is again sub-divided by the Nandisūtra into two sub-divisions: “आमिणियोद्वियनाण दुविहं पन्नतं, तं जहा — सुयनि स्सिय च अस्सुयनिस्सअ” (सू २६) The two sub-divisions thus are: (1) धृतनिश्चित or that मति knowledge which arises on account of the power of the study of hearing of the धृत knowledge practised previously (ie in previous life) and (2) अधृतनिश्चित or that knowledge which arises without any such thing practised before As the commentator says, ‘it arises out of the ‘तथाविषययोपपन्नम’ or that particular state in which all the potencies of action (कर्मप्रवृत्तिः) that come in the way of our obtaining such knowledge are destroyed and subsided Now this second sub-division अधृतनिश्चित आमिनिरोधिक or मति knowledge is again further sub-divided into four kinds which are known as ‘चउवुद्धि’ or the Four-Talents mentioned here “अस्सुयनिस्सियं चउवुद्धि पन्नतं, तं जहा उप्पत्तिआ १. वेणइआ २. कम्मया ३. परिणामिआ ४ । वुद्धि चउवुद्धि वुत्ता पंचमा णोवलब्भइ ॥” (सू २६). Thus the Four Buddhis or talents are (1) औत्पत्तिकी : e. Intui

tive or Spontaneous (2) वैनयिकी i.e. Disciplined
(3) रुमंजा i.e. resulting from practice and experience and (4) पारिणामिकी i.e. Developed. In the
Nandisutra they are thus defined

“पुण्य आदिदृमस्सुख-मवेइयतन्खणाविसुद्धगहियत्था ।
अन्वाहयफलभोगा, बुद्धी उपपत्तिआ नाम ॥”

‘भरनित्थरणसमत्था, तिग्गसुत्तयगाहवपेआला ।
उभओ लोगफलवई, विणयसमुत्था इवइ बुद्धी ॥”

“उन्नओगदिदुसारा, कम्मपसगपरिघोलणविसाला ।
साहकारफलवई, कम्मसमुत्था इवइ बुद्धी ॥”

“अणुमाणहेउदिदुत्त-साहिया वयत्रिवागपरिणामा ।
हियनिस्सेअसफलवई-बुद्धी परिणामिआ नाम ॥”

Under each of these four verses defining the four kinds of ‘buddhis’ the Sutrakara gives a long list of examples or ‘stories’ which illustrate the same (i.e. the four ‘buddhis’). The illustrations given for the Autpattiki buddhi are enumerated in the following three verses

“भरहसिल १ पणिय २ रक्खे ३, खुदुग ४ पड ५ सरड ६
काय ७ उघारे ८ ।

गय ९ घयण १० गोल ११ खमे, खुदुग १२ मग्गित्थि १३
पर १४ पुत्ते १५ ॥

“भरह १ सिल २ मिद ३ कुक्कुड, ४ चालुय ५ हय्या ६
अगड ७ घणसडे ८ ।

पायस ९ अद्या १० पत्ते ११, माडहिला १२ पंच पित्रो-
य १३ ॥

“महसित्य १७ मुद्दि १८ वंके १९, नाणय २० मिश्रु २१
चेदगनिहाणे २२ ॥

सिन्हा य २३ अन्धसन्धे २४, इच्छा य महं २५ सयसहस्ते
२६ ॥ ”

Those for the Vairayiki are —

“निमित्ते १ अन्धसन्धे अ २, लेहे ३ गणिप अ ४ रूय ५,
अस्मे अ ६ ।

गहम ७ लम्बण ८ गंडी ९, अगप १० रहिण अ ११
गणिया य १२ ॥

“सीया साडी दीहं घ, तणं अग्रमव्ययं अ कुंचस्म १३
नित्योदण अ १४ गोणे, जेडगण्डण अ रुस्साओ १५ ॥

Those for the Karmaya are —

“हिरणिप १ करिप २ कोलिअ ३ लेवे अ ४ मुत्ति ५
घय ६ पय ७ ।

तुगाण ८ उड्डाई य ९ पूय १० घड ११ चित्तमारे अ १२ ॥

And those for the Parinamiki are —

“अमये १ सिद्धि २ तुमारे ३, वेगी ४ उद्विओदण ह्यह राया ५ ।
माह य नदिमेणे ६ घणदत्ते ७ भायग ८ अमये ९ ॥

“समय १० अमचपुते ११, चाणजे १२ चेर धूलमदे अ १३ ।
नासिमसुन्दरिन्दे १४, घरे १५ परिणाममुद्धोण ॥

“अलगादण १६ यामंडे १७, मणी अ १८ सप्ये अ १९, सगि
२० धूमिदे २१ ।

परिणामियमुद्धोण, यममाई उदाहरणा ॥ ”

All these illustrations or stories are given in the Malayagiri's Commentary on the Nandisūtra (Āgamodaya Samiti Edition). They are also given by Haribhadraçuri as he say, in his commentary on the Āvaśyaka Sūtra, as he has not given them in his commentary on the Nandisūtra on account of the fear of length. If we were to give at length all these stories in full details, it would make a whole separate volume. Hence being satisfied by only enumerating them as above we shall here take the first story from each of the four lists of illustrations, and give four stories in details in order to illustrate the four 'buddhis' respectively. Those desirous of knowing all of them in details should refer to the two commentaries mentioned above. The four illustrations that are to be given here are, —

(1) **सिंह** (Sl. शिला) or the Story of the Stone which illustrates the Antpattikā Buddhi. [Before actually giving this story one point requires to be made clear. The first illustration, given in the first verse out of the 3 verses giving illustrations for the Antpattikā Buddhi, is **मरुद सिंह** which refers to the whole of the 2nd verse 'मरुद १ सिंह २ सिंह etc'—all these stories

being illustrated in one long story of रोहक, the son of भरत a dancer ('nata'). As the commentator Malayagiri says 'भरह सिल सिद्धे' त्यादिका च गाथा रोहकसंविधान सूचिका ". Now this whole long story of रोहक illustrating all the 13 examples given in verse 2. is itself called 'भरहसिल' in the first verse. But all these 13 illustrations cannot be given here for fear of unnecessarily lengthening the notes. Hence the second illustration of सिल alone, [the first illustration of the dancer भरह (Sk. भरत) is not given because it is not so interesting and does not so well and exquisitely illustrate the Autpattiki Buddhi], is given here. It is as follows:—

There was a city named Ujjaini. In its vicinity there was a village inhabited by dancers. In that village there lived a dancer named Bharat. His wife had died, but he had a young son named Rohaka. Hence in order to well look after him he soon married a second wife. But she did not treat Rohaka well. Rohaka, however, brought her round by playing a trick with the help of his Autpattiki Buddhi. But thinking that, in order to take revenge, she will kill him by poison etc., he always took his food in the company of his

father, but never took it alone. Now on a certain day, he went with his father to the city of Ujjaini and he saw that city of Ujjaini which was like the city of gods (i.e. Indrapuri). With his heart struck with wonder, he observed the whole of the city very well, and then, with his father he went out of the city. His father, saying that he had forgotten something in the city, asked Rohaka to sit on the bank of the river Sipra and went to the city again for bringing that thing. Now, here, Rohaka also according to his clever boy-like nature, drew the figure of the whole of the city on the sand of the bank of the river Sipra. Now, in the meanwhile, the king of Ujjaini who was mounted on his horse, and who was moving quite alone, being on account of one reason or the other, separated from his company, tried to pass by that path. When Rohaka saw him passing through the (figure of the) city drawn by him he asked the king: "Oh, king! do not go by this path. The king asked 'Why?' Rohaka replied 'Do you not see that this is the royal palace?' The king, through curiosity, saw the whole of the city drawn by him (i.e. Rohaka) and asked "Boy! did you ever see this city before?" Rohaka

replied, "No, I have come here from my village only to-day." Then the king thought, "Oh, wonderful is the talent of this boy." Then he asked Rohaka "Boy! what is your name, and what is your village?" He replied "My name is Rohaka, and I live in the neighbouring city." By this time there arrived Rohaka's father and both of them started for their village. The king also went his own way and thought in his mind "I have got 499 ministers, but if however, I may get a prime minister possessed of exceptional talent and intelligence, then my kingdom would go on quite happily, because generally a king possessed of the strength of 'buddhi' (i.e. talent), though wanting in other kinds of strength, is never defeated and conquers other kings as if in sport. Thinking thus, he after a few days called before him the leading men of the village, and apparently ordered them to make 'a very big stone' lying outside their village into a covering (i.e. ceiling) fit for a royal 'mandap', without lifting it from that place. But by ordering them to do so he really wanted to test the 'buddhi' (i.e. the talent) of Rohaka. Then receiving this order from the king, all the people of the village, thinking it impossible to carry out

the order of the king and therefore with their minds greatly troubled, gathered together in an assembly outside the village and began to ask one another thus "What should be done now? the king has given us a very bad order, and if the order of the king will not be carried out, great evil will come to us" While they were thinking thus it became mid-day, and their anxiety increased more and more. Now Rohaka, as usual, did not take his meals without his father and he (i.e. his father) had gone to the meeting of the villagers outside. Then Rohaka, being very much hungry, went to his father and began to cry and said "I am very hungry, therefore come home for meals" Bharata, his father, said 'Child! you are happy, you do not know any calamity of the village' He asked "Father what is it?" Then Bharata explained to him the order of the king in full details. Then by the power of his innate talent Rohaka at once thought out a plan of accomplishing the work and said "Do not be troubled. Dig underneath the big stone in order to create a 'mandapa' fit for the king and place pillars at proper places. Then make the walls and polish them." When he said so, all the people of the village cried

out "excellent!" and then all of them went to their houses for meals. Having taken their meals they came to the place where the stone was lying, and began to do their work. After a number of days they completed the whole 'mandapa', and that stone served the purpose of its ceiling. Then the royal officers brought the intelligence to the king that the order of His Majesty was carried out. The king asked "how?" Then they revealed to the king the whole manner in which the 'mandapa' was created. Then the king asked as to whose buddhi it was and they replied "This is the Autpattikī Buddhi of Rohaka, the son of the dancer Bharat." In this way the king tested the 'buddhi' of Rohaka twelve other times by giving similar riddle-like orders as illustrated in the remaining 12 illustrations given in the second verse, all of which Rohaka solved easily by means of his innate 'buddhi'. The king was, then, greatly pleased with his wonderful Autpattikī Buddhi and appointed him his prime minister—thus placing him at the head of all his 499 ministers. Here ends our illustration of the Autpattikī Buddhi.

(2) निमित्त (Sk. नैमित्तिक) or the Story of an Astrologer which illustrates the Vainayikī Buddhi—

In a certain city there lived an inspired sage (or seer). He had two pupils who were studying under him 'the science of marks and omens (निमित्तशास्त्र)' One, who was very obedient and modest towards the preceptor, always pondered over what the preceptor taught, and if there remained any doubts after pondering over, he went to the preceptor and solved them. Thus always pondering over whatever he learnt, he became clever and intelligent. The other pupil was devoid of all these virtues of modesty, pondering over, etc and hence he did not turn out to be so. Now, once, being asked by the preceptor both of them started for a neighbouring village. On the road they saw some big foot-prints and therefore, the pupil who had formed the habit of pondering over (Vimrus'yakari) asked the other who never pondered over (Avimrus'yakari) thus: "Brother! whose foot-prints are these?" Avimrus'yakari replied "What is to be asked here? These are the foot-prints of an elephant." Then Vimrus'yakari said "Do not speak like this: these are the foot-prints of a she-elephant, and she is blind by the left eye on her is mounted a certain queen,—her husband is alive, and she is heavy with child, and about to give birth, and she will deliver

to-day or to-morrow, and a son will be born to her" Then, when he said so, Avimrus'yakārī asked ' How did you Know this ? ' Vimrus-yakārī replied: " Knowledge can be judged by conviction, hence while going further it will be more certain by conviction Then they reached the village of their destination, and on the bank of a great lake outside that village they saw the queen halted there They also saw that the she-elephant was blind by the left eye At this moment a certain maid-servant (of the queen) said to a courtier ' I congratulate you upon the king's getting a son ' Thereupon Vimrus'yakārī called the attention of Avimrus'yakārī upon the words of the maid-servant, and the latter replied: " I am convicted of everything, your knowledge is quite right " Then they, having washed their hands and feet, sat under a fig-tree situated on the bank of that great lake in order to take rest, and were seen by an old woman who was carrying a pot full of water upon her head, and she examined them and thought " Verily, these appear to be learned persons Therefore, I shall ask them about the coming back of my son who has gone to a foreign country " She asked them the same, and while

she was doing so, the pot on her head fell down and was broken into hundred pieces. Then at once, Avimrus'yakari spoke "Your son has gone to destruction (i.e. death) like this your pot." Vimrus'yakari said: "No, no, brother! do not speak like this, her son has already come to her house", and he, then, said to the old woman "Oh you, good old lady! go home and see the face of your son." Then, she, being spoken thus, went towards her house as if become alive again, giving hundreds of blessings to Vimrus'yakari, and there she found that her son had come home. There she was bowed down to by her son, and she also gave him her blessings and told him about the incident of the astrologer (Vimrus'yakari). Then with the permission of her son, she gave a pair of clothes and a number of rupees to Vimrus'yakari as a present. And Avimrus'yakari greatly dejected at heart thought in his mind thus: "Verily, I am not well taught by the preceptor, otherwise how is it that I cannot know this if he does it?" Then having performed the work of the preceptor, both of them came before the preceptor. There Vimrus'yakari at the very sight of the preceptor bent down his head, folded his hands, and fell at the feet

of the preceptor with great respect, and with his eyes full of the tears of joy. But Avim rus'yakarî stood there as motionless as a mountain without even slightly bending down his body, inhaling smoke, and emitting out the fire of malice. Then the preceptor asked him "How is it that you do not fall at my feet?" He replied "He, who is well-taught, will fall at your feet, not I." The preceptor said "How do you say that you are not well-taught?" Then he revealed to him the whole account. Then the preceptor asked Vimrus'yakarî "Boy! tell me how did you know this?" Then he said "At your advice I began to ponder over this—that these foot-prints are well-known as those of an elephant, but when I reflected over it further, whether they were of an elephant or of a she-elephant and seeing their corporeal size I decided that they were of a she-elephant. Again I found that the she-elephant had completely cut down a bower of Valli-creepers which forms her sustenance on her right side, but not on the left. Hence I decided that she was blind by the left eye. Again I reflected that a person possessed of such a retinue, and mounted upon an elephant, cannot be other than a royal person and that

person had, I found, alighted the elephant at a certain place in order to calm down her bodily pain, and judging from the size of her body I decided that she was a queen, and seeing some small bits of the skirt of a red garment entangled in a tree I decided that her husband was alive. Finding that she had got up after supporting herself on her hand on the ground, I decided that she was heavy with child and judging the unbearable freeing and placing on ground her right leg I decided that she was about to deliver. Now as regards the question of the old woman my reflection was thus:—"Just as her pot merged into the dust from which it was born, in the same way the son also will meet his mother who gave him birth". Then after this the preceptor looked at Vīmrus'ya-kāri with delight and praised him, and to Avīmrus'yakāri he replied: "It is your fault, that you do not ponder over, and not mine. We (preceptors) are simply to explain to you the meaning of the 'śāstra' (or scriptures), but it is for you to ponder over. Thus this was the Vainayiki Buddha of Vīmrus'ayakāri.

(3) हेरिण्य (Sk. हेरिण्यक) or the Illustration of a gold and silver merchant which illustrates the Karmajī Buddhi. He (i. e. a

gold and silver merchant), is able to examine well a rupee even in darkness by means of touch etc. This is due to his Karma Buddha. The same is the thing in the case of a weaver, a merchant, a potter, a painter etc. To make it more clear we shall take one more story of करिस्तन (Sk कर्मन्) i.e. a farmer (who knew the art of attracting things) —

A certain thief made a hole of the shape of a lotus in the house of a banīya, and having come in the morning to that very house without being perceived by any one, he heard the praise of the people about himself. There was, however, a certain farmer who said "What indeed! is difficult to a man who has got practice? If a man has got constant practice of doing a thing and if he does that thing in an excellent manner, there is no wonder." Then that thief, hearing these words, burnt with rage. Then he (i.e. the thief) inquired of somebody who that farmer was, and having known him, he went to his (i.e. the farmer's) field on a certain day, with a dagger drawn in his hand, and standing before him he said "I shall kill you to-day." He asked "Why?" The thief replied "Because the other day you

did not praise my hole " The farmer said: " It was true because he, who has got practice of doing a thing always becomes a master of that thing There I, myself, am an example If you ask me, I will make these beans in my hand fall on the ground with their faces downwards, or if you like with their faces upwards or sideways Then the thief being more struck with wonder said " Make all of them fall on the ground with their faces downwards The farmer, thereupon, spread a piece of cloth on the ground and made them all fall on it with their faces downwards The thief was greatly struck with wonder and he again and again praised the cleverness of the farmer and said " If the beans had not fallen on the ground with their faces downwards, I would have certainly killed you ' Here, in this story, the ' buddhi ' of the thief and the farmer was the Karmaja Buddhi

(4) अमर (Sk अमर) or the Story of Abhayakumara himself who is here said to be possessed of all the four buddhis [Before actually giving this story some explanation is here required to be made Each of the 21 illustrations of the Parinirvāṇī Buddhi, is simply alluded to, by the commentator Maheśvara, in his commentary

merely in one or two lines, the details being not given because, as he says, all those stories are very very long and would cover separate big volumes. Accordingly, this story of Abhaya (i.e. Abhayakumara) is also not given there in full details, but is simply alluded to in about a line and a half. But it is given in full details in Abhayakumāra Charitra in poetry by Upādhyaya Shree Chandratilaka which is translated into Gujarati in three volumes by Motichand Oghavji Shah, and published by Bhāichanda Naginbhai Zaveri for Sheth Naginbhai Manchhobhāi Jain Sahitya Fund Surat. The detailed story of Abhayakumara given below, which illustrates the last i.e. the Parinamiki Buddhi, is taken and summarised from the 8th 'sarga' of the second volume of this translation.]

Abhayakumāra was, as is mentioned in our text also, the son of the well-known Jaina king Shrenika, who ruled in the city of Rajagriha in the country of Malava. In that same country there was a city named Ujjaini where ruled the mighty king Chandapradhyota. Once he thought of conquering Rajagriha. King Shrenika, getting news about this, became much puzzled, because he thought that Chandrapra

dyota, with his large army, will certainly conquer him, and hence he asked his talented son Abhayakumāra what to do. He asked his father not to worry about that, and he (i.e. Abhayakumara) asked his men to put under the ground over which the enemy would lodge, jars full of gold coins. Now in a short time, Chandrapradyota, with a large army and many feudatory chiefs, invaded Rajagriha and besieged it. Getting news about this Abhayakumara sent a letter to Chandrapradyota in which he wrote —

"You are the husband of queen S'ivārāṇī, my mother's sister. You will, therefore, carefully consider the few lines that I write to you. My father has won over his side all your feudatory chiefs by giving them jars full of gold coins, and they themselves, therefore, will hand you over to my father, with your hands and legs tied up. If you do not believe in me, dig and scrutinize the places where they have lodged, and you will know the truth."

Having read this letter, Chandrapradyota dug the ground under the camp of one of his feudatory kings, and found those jars full of gold coins, and thinking that his life was in danger he ran away with his army from that place, and

therefore his feudatory kings also did the same. When they reached Ujjaini the latter asked the former the reason of his running away and he explained to them the same. They told the king that it was false, and thus Chandrapradya became aware of the trick of Abhayakumara, and in order to take revenge, he took a vow to get him (i.e. Abhayakumara) brought to Ujjaini with his hands and legs bound. In order to carry out this purpose, he engaged a harlot who asked the king to procure for her two young girls possessed of equal beauty. This was done, and then the harlot, with the two girls, went to some Jaina nuns, and all the three, in a short time became great Shravikas—of course not at heart but only in name. After learning all the duties etc. of Shravikas they started for Rajagriha. Having reached it, they visited all the Jaina temples there, and then at last they went to a temple built by king Shrenika himself. There they worshipped the Jina in an excellent manner with great pomp. At that time Abhayakumara, also, came there to worship the Lord Jina and seeing the harlot and the two girls extolling the Lord Jina with as great a devotion and attention as those of an ascetic, he got much delighted and thought

that if he would go in they will be interrupted in their worship, and therefore he remained outside. After a time they got up carefully to avoid any kind of 'hinsa'. Then Abhayakumara went in and with the devotion of a co-religionist he folded his hands to them and asked them who they were. The harlot, pretending to be a great Śhravika told that she was the widow of a rich Śhravaka of the city of Avanti, and that the two girls with her were also the widows of her son who was also dead, and added that all this was the working of their evil karmas, and also told that all of them were to take Diksha (initiation) in a few days, and that they had for the present started on their pilgrimage journeys to various pilgrim-places such as S'atrunjaya, Sametas'ikhara etc. Abhayakumara, a great Śhravaka as he was, was greatly delighted to hear this, and invited them to the royal house for entertainment. In return after some days, the harlot invited Abhayakumara to her temporary residence in Rajagriha for the same. In order to please his religious sister, Abhayakumara accepted the invitation and went to her place. He was given an excellent dinner, but in drink he was given 'Chandrabhasa' wine which after some time threw him into

deep slumber. He was, then, taken in a swift chariot to Ujjaini before king Chandrapradya. Now, here in Rājagriha when king Shrenika found that Abhayakumāra was missing, he sent his men to the place of the harlot but she replied that he had come to her place but soon left it lest he would miss his other state-duties. In a short time after this, she left Rājagriha and went away to Ujjaini and revealed to Chandrapradya the whole account. Abhayakumāra was, then, put into prison, and thus Chandrapradya took his revenge.

Now in the kingdom of Chandrapradya (1) queen S'ivādevi (2) The elephant Nalagiri (3) The chariot Agnibhiru and (4) the messenger Lohajangha, were considered to be the four gems which accomplished all his actions.

Now the messenger Lohajangha was always sent to the place of one of his feudatory kings by Chandrapradya, and he (i. e. the feudatory king) was greatly dejected with always making arrangements for receiving him, and giving him and his retinue lodging, food etc. The same was the case with other feudatory kings. Therefore, one day, they gave him poisoned sweet-balls as provision for the return journey. Due to ill-omens on the road,

however, he did not eat them and brought them to Ujjaini and told Chandrapradyota how he had not eaten them on account of ill-omens on the road, and come home hungry. The king told the same thing to Abhayakumara and asked him to explain to him the hidden meaning of this. Abhayakumara smelt the pot of the sweet-balls and told that some such thing had been mixed with them that a 'drashtivisa' serpent has been born in it. Had Lohajangha opened it, he would have met with death. Then the serpent was taken out of the pot and thrown into a jungle. Chandrapradyota was greatly pleased with this talent of Abhayakumara and promised him one boon which the former reserved for a proper occasion.

Similarly Abhayakumara was promised a second boon on the occasion of his checking the elephant Nalagiri who had created a great excitement and uproar in Ujjaini and whom no body could control.

He was also given a third and a fourth boon in return of his pacifying a great fire and a great divine wrath (Upadrava).

Now Abhayakumara thought the proper occasion of asking all the four boons and

said: "Give me these four boons. (1) I should be seated on the elephant Nalagiri, (2) S'ivādevi should make me sit in her lap, (3) you should be the keeper of the elephant and (4) with all this I shall enter the pile made up of the wood of Agnibhiru chariot.

Hearing this Chandrapradyota became as cold as ice and told Abhayakumāra with folded hands that he was unable to give these boons, and further told him that he was, therefore, released and he could go. Then Abhayakumāra took a vow before him (i.e. Chandrapradyota) that as he had brought him there bound by practising a religious deceit, he (i.e. Abhayakumāra) would take him (i.e. Chandrapradyota) bound a mad man from Ujjaini at mid-day, in the presence of all the people of his city; and then he returned to Rājagriha and appeased king Shrenika and all who were miserable on account of his separation.

Now Abhayakumāra employed two beautiful harlots for entrapping Chandrapradyota, and he took the dress of a merchant and changed his voice by some magical charm. Then they (i.e. Abhayakumāra and the two harlots) went to Ujjaini and hired a big building and stayed

there Once Chandrapradyota happened to see these two beautiful harlots and fell in love with them, and was smitten with great pangs of love After great entreaty and requests through his maid-servant, the harlots agreed that the king should come to their place after seven days at a particular time when their brother would be absent, because he did not allow them to leave their place

In the meanwhile, Abhayakumara found out a man having the same shape as that of Chandrapradyota, called him by the name 'Pradyota', and made him known in the city as his mad brother, and he told all the people that he was much worried about his brother and he did not know where to take him and what medicine to give him etc and sometimes he used to place him on a cot and tie him tightly and take him on the royal road publicly, even though he gave loud cries, and that man also, as taught by Abhayakumara, used to cry out 'Oh people! please listen to my one sentence, I am king Pradyota, he is carrying me away, get me released from him etc " Hearing this the people used to come to him, but recognizing him not to be Chandrapradyota they used to laugh among themselves Abhayakumara did

so every morning and created a confidence in the hearts of all the people, young and old.

Chandrapradyota passed his seven days with great difficulty. On the seventh day he went to the harlots at the appointed time. Abhayakumāra's men caught him and bound him to a cot and Abhayakumāra carried him even during the day time through the midst of the town. Chandrapradyota gave loud cries: "I am king Pradyota, the enemy is carrying me away." But the people took him to be that mad Pradyota and Abhayakumāra told that that day he was troubling him much and, therefore, he was taking him with him to give him some strong medicine so that he would not cry out again. Then he (i.e. Chandrapradyota) was taken to Rājagriha before king Shrenika who ran at him with a dagger in hand, as he was reminded that he had kept Abhayakumāra in prison; but Abhayakumāra

St 7. असोगचंद्रो (Sk. अशोकचंद्रः) As'oka-chandra is the same as Kūnika, the well-known figure in Jainism.

St 9. उच्छाह (Sk. उत्साह). (See Hem. VIII. 1. 114) It has two meanings: (1) zeal or energy (2) or it may be taken here to mean one of the three 's'aktis' or powers of a ruler, the other two being मंत्र and प्रमाद्य.

St 10. महियो (Sk. महितः—पूजितः). Worshipped रायगिह (Sk. राजगृह). A historical city, often met with in the Jaina Literature, it being the centre of Jainism in ancient times. Many of its rulers such as king Shrenika, Kūnika and others were ardent adherents of Jainism. चर्यमाण (Sk. चर्यमाण) was another name of Lord Mahāvīra given to him by his parents, because, since the entrance of the soul of their son in the womb of his mother, their prosperity, in every respect, was increasing day by day. The name Mahāvīra was given to him by the gods, when they were pleased with his warrior-like exploits in his boyhood, as well as with his bearing patiently and courageously all the troubles and hardships of ascetic life. He, also, had a third name, viz. 'Samana' or 'The Ascetic', which was given to him by the

people on account of his innate virtues of asceticism,—of bearing with equanimity all dreadful dangers and fears, the noble nakedness, and the miseries of the world. Cf. *Āchārāṅga Sūtra* (Second *Srutaskandha*, Fifteen *Adhyayana* of *Bhāvanā*, sūtra 177. आ. स. Edition):

“समणे भगवं महावीरे कासवगुत्ते तस्स णं इमे तिप्पि
नामधिज्जा षवमादिज्जंति, तं जहा—अम्मापिडसंतिप
“बद्धमाणे ” १. सहसमुत्थ “समणे ” २. भीमं भयमेव
उरालं अचेलयं परिसहं सहत्तिकहु देवेहिं से नामं कयं समणे
भगवं “महावीरे ” ३. ॥ ”

St. 11. गणधारिणं (Sk. गणधारिणं i.e. गणधरं). The holder of a Gana. गण is a technical term in Jainism meaning ‘a group of monks living together under one head—preceptor or an Āchārya.’ The word गणधर is not often used in this literal meaning of an Āchārya, but it is generally used in its special conventional sense of ‘a Disciple of a Tirthankara.’ Gautama was a pupil of Lord Mahāvīra. Hence he is called a गणधारिण or गणधर.

St. 12. समोमरिथो (Sk. समवगृहः). This term is often met with in the *Jaina Literature*. It means ‘arrived, came etc.’

fore a person goes to a Tirthankara, he observes five requisites of approaching which are mentioned in stanzas 20 and 21 of the चैत्यवन्दनभाष्य by देवेन्द्रसूरि as follows:—

“सच्चित्तद्वयमुज्झणच्चित्तमणुज्झणं मणेगतं ।
 इगसाडिउत्तरासंगु अंजली सिरसि जिणदिष्टे ॥
 इय ‘पंचविहाभिगमो’, अहवा मुच्चंति रायचिन्दाई ।
 सगगे छत्तोवाणह, मउडं चमरे अ पंचमप ॥”

The Five-fold Ways of Approaching mentioned here, thus, are : (1) not eating or not keeping with oneself (i.e. abandoning) सच्चित्त things i. e. things possessed of life)—such as a flower (पुष्प), or a betel-leaf (तम्योल) (as mentioned in the Anupapātika Sūtra, Poona Edition, sūtra 38, (2) not abandoning (i. e. a person is allowed to keep with him) अचित्त things i. e. things not possessed of life) such as ornaments etc. (3) concentration of the mind (मणेगतं), (4) keeping with one an upper garment consisting of only one scarf (इगसाडिउत्तरासंगु), (5) folding the hands on seeing the Jina. If the person is a king he abandons (i. e. keeps outside) the five kinds of Ensignia or symbols of royalty known as पंचराजककुदानि or रायचिन्दाई* as mentioned in

* In the Anupapātika Sūtra, the five Ensignia or symbols of royalty are thus mentioned:—

the second stanza quoted above.

St. 15, आदत्त (Sk. आरब्ध) begun (see Hem. VIII. 2. 138). इकतल्लिच्छो. It is a Des'i word meaning 'engaged in, intent upon etc.' It is used in Kummāputta also (st. 21). It is akin to Sk. तद्+लिप्ता, एका तद्लिप्ता यस्य स (य. वी.)

Sts. 16 to 34, contain the preaching of the sage Gautama and they are somewhat difficult but very important stanzas, as they discuss the topic upon which the whole story of king Shripāla is based, and they are put in the mouth of the great sage Gautama in order to emphasize the greatness of the Navapada or the Nine Dignities, (already explained before). They are an outcome of the feelings of the poet's own heart, and hence they are very beautiful stanzas rich in language, diction, thought and exposition of feelings. They are briefly summarized below.

First of all, the sage Gautāma says that giving up 'pramāda' (i. e. carelessness and negligence), one should practise the true religion

“ द्यमं, उतं, उप्फेसं, वाहणोओ य वालवीयणं ” (i.e. a sword, an umbrella, a crown, shoes or sandals, and a fan).

which consists of Charity, Character, Penance, and Pure Mental Condition, the last being the most important, as the other three depend upon it. The pure mental condition, however, says the sage, depends upon the mind which can be best disciplined and restrained only with the help of pure meditation, and the most important of all the meditations is the meditation upon the Navapada, also called सिद्धचक्र (or the Circle of the Sacred ones). Then the sage further says that this Navapada constitutes the very essence of the Jaina Religion, and then he describes the true nature of each of these Nine Dignities in appealing words, and advises us to cultivate in our hearts a feeling of adoration for this Navapada which gives us real happiness (viz. Spiritual Liberation).

St 16-17 पचविह पमाय The Five kinds of Pramāda. They are enumerated in the following shloka —

“ मज्जं विषय कपाया निहा विरुद्धा पचमी मणिया ।
एष ‘ पञ्च पमाया ’ जीय पाडति संसारे ॥ ”

These Five Pramadas (1) pride (2) enjoyment of the senses (3) ‘kasayas’ or bad emotions (4) sleep and (5) gossip, torment the soul in this world //

Sts. 18, 19. Cf. similar ideas in (Ananta-hansa's) Kummāputta, "दाणतवसीलमावणमेषहि चउव्विहो हवइ धम्मो । सव्वेसु तेसु भावो महप्पभावो मुणे-यञ्चो ॥" (st. 5.) "दाणतवसीलमावणमेवा चउरो हवन्ति धम्मस्स । तेसु चि भावो परमो परमोसहमसुहकम्माणं ॥" (st. 190) etc. हु and रु are indeclinables in Pk. showing 'resolve, imagination or wonder'. See Hem. VIII. 2. 198. which says: "हु, रु निश्चय-वितर्क-संभायन-विस्मये". चिय or चिञ्च (Sk. पद्य). णइ, चेअ, चेय, च्चेअ, च्चेय, चिअ, चिय, च्चिअ and च्व are indeclinables in Pk. showing 'determination or force' and are equivalent to Sk. पद्य. See Hem. VIII. 2. 184. which says: "णइ, चेअ, चिअ, च्व अवधारणे (निश्चये)", चिय, चिअ, and च्चिअ are sometimes used in the sense of Sk. इव also, indicating उपमा or उत्प्रेक्षा.

St. 20. णियभावुच्चियं (णियभावो + च्चिय—Sk. निजभाव एव). In Pk. conjunct consonants are generally either simplified (one of them being dropped), or retained (in which case the conjunct consonants, if they are dissimilar, are changed to similar ones by dropping one of them and doubling the other by reduplication). In the former case, the preceding vowel if short, is made long, e.g. कम्मण=कामण, (magic); and in the latter case, the preceding vowel, if

long, is made short e g चूर्ण = चुण्ण In the phrase नियमावुच्चिय, the second case of this rule applies We retain the conjunct consonant in the indeclinable च्विय and hence the preceding vowel ओ in नियमावो is shortened Now we have no established short vowel for ओ as we have इ for ई and उ for ऊ, but by convention the short vowel for ओ is उ and hence we get the phrase नियमावुच्चिय Similarly of सिरिपालुब्ध in st 34

St 22 नवपद same as नवपदानि discussed in st. 1

St 23 This stanza enumerates the 'Nava pada' or the Nine Dignities मुण is a Pk root in the sense of Sk ज्ञा to know (see Hem VIII 4 7)

St 24 अद्वारसदोष (Sk. अष्टादशदोष) 'The Eighteen Faults' They are enumerated by Nemichandrasāstri in his Pravaachansaroddharsa's 457, 458

" अज्ञान कोह मय माण लोह माया रई य अरई य ।
निहा सोय अलियवयण चोरिया मच्छर मया य ॥
पाणिबह पेम कीलापसग दासा य जस्त ह्य दोषा ।
अद्वारस वि पणदठा नमामि देवाधिदेव त ॥ "

Thus there are (1) ignorance, (2) anger,

(3) pride, (4) vanity, (5) greed, (6) deceit, (7) pleasure, (8) displeasure, (9) sleep, (10) grief, (11) telling a lie, (12) theft, (13) arrogance, (14) fear, (15) injury to animals, (16) love, (17) sportiveness and (18) laughter:-

तत्त (Sk. तत्त्व) The word तत्त्व, here, refers to the nine (according to the Digambaras, seven, including 'pāpa' and 'punya' under 'Āshrava',) fundamental categories or principles of Jainism which are enumerated in the following verse :

“ जीवाऽजीवा पुण्ये, पापाऽऽसव संयरो य निज्जरणा ।
बन्धो मुक्खो य तदा, नव तत्ता हुंति नायव्या ॥ ”

(नवतत्त्वप्रकरणः verse 1)

(for further details, see नवतत्त्वप्रकरण itself).

St. 25. पनरसमेये सिद्धे (Sk. पंचदशमेदाः सिद्धीः)

The fifteen kinds of Siddhas or Liberated Souls. They are thus enumerated in the नवतत्त्वप्रकरण verse 55 :—

“ जिण अजिण तित्थऽतित्था, गिद्धि अन्न सल्लिग यी नर नपुंसा ।
पत्तेय सयंबुद्धा, बुद्धबोहिय इक्कणिस्काय ॥ ”

(for further details see नवतत्त्वप्रकरण verses 55 to end).

The state or nature of a Siddha is thus

given in the Āchārāṅga Sūtra I. V. 6. sūtras 170, 171 आ. स. Edition :—

“सर्वे सरा नियद्वृत्ति, तक्का जत्थ न विज्जइ, मई तत्थ न गाहिया, ओण, अप्पइदुठाणस्स खेयत्ते, से न दीहे न हस्से न चट्ठे न तंसे न चउरंसे न परिमंडले न नीले न लोहिण न हालिहे न सुकिले न सुरभिगंधे न दुरभिगंधे न लिसे न कडुए न कमाण न अंविले न मदुरे न कक्खडे न मउणे न गरुए न लहुए न उण्हे न निद्धे न लुण्ठे न काऊ न रुहे न संगे न इत्थो न पुरिसे न अन्नहा परिन्ने सन्ने उवमा न विज्जए, अरूची सत्ता, अपयस्स पयं नत्थि ।

से न सहे न रूखे न गंधे न रस्से न फासे, इधेय सि वेमि ॥”

In जीवविचारप्रकरण, शांतिसूत्रि describes a Siddha thus :—

‘सिद्धाण नत्थि देहो, न आउकम्मं न पाणजोणीओ साइअणंता तेसि ठिई जिणंदगमे भणिया ॥’ (verse 48.) सिद्धानंतचउक्के (सिद्धानंतचतुष्कान्). सिद्ध here means निष्पन्न accomplished, achieved. Hence सिद्धानंतचतुष्कान् means ‘those who have accomplished or achieved the अनंतचतुष्कं or ‘The Four Infinities’ viz. (1) अनन्तज्ञान or Infinite Knowledge (2) अनन्तदर्शन or Infinite Vision (3) अनन्तचारित्र्य or Infinite Character and (4) अनन्तवीर्य or Infinite Prowess or Exertion. घणकम्म (Sk. घणकर्म) see notes on stanza. 32.

St. 26. पंचायार, (Sk. पंचाचार) ‘The Five Conducts or Behaviours’ which an Āchārya is to

observe. They are (1) ब्रह्मचार or the good behaviour with regard to the acquiring and imparting of knowledge. (2) दुर्ज्ञानाचार or the good behaviour with regard to the cultivating of True Faith in oneself and in others. (3) चारित्र्याचार or the good behaviour with regard to the practising of asceticism by one self and by others. It consists in observing 'the five samitis' and 'the three guptis' generally known as the 'सष्ट प्रयत्नमाता' (because they give birth and nourish प्रयत्न or the true religion consisting of संघर्ष. The five samitis mentioned are:—इरियासमिति, भाषासमिति, परिणामसमिति, आदानभंडनिष्प्रेषणासमिति and परिष्ठापनिकासमिति; and the three gupties are—मनोगुप्ति, वचनगुप्ति and कायगुप्ति. (4) तप्याचार or the good behaviour with regard to the practising of penance. It is of twelve kinds—six बाह्य outward and six अभ्यन्तर or inward. The six kinds of outward penance are (i) भक्तान (ii) ऊनोदरता (iii) वृत्तिमंशेष (iv) रमन्दाग (v) कायक्लेश and (vi) संतीर्तना. The six kinds

sutra generally known as the नाणंमिसूत्र which consists of eight stanzas. Hence it is sometimes also called पंचाचारमङ्गगाथा:—

- “ नाणंमि दसणंमि अ चरणमि तवंमि तह य विरियंमि ।
आयरण आयारो, इथ एसो पंचहा मणिओ ॥ (१)
- ‘ काले विणर बहुमाणे उवहाणे तह अमिण्हवणे ।
वज्जण—अत्थ—तदुभय, अट्टविहो नाणमायारो ॥ (२)
- “ निदसकिअ निक्कपिअ, निव्रित्तिगिच्छा अमूढविट्ठीअ ।
उववूह थिरीकरणे, वच्छल्ल पभावणे अट्ट ॥ (३)
- “ पणिहाणजोगजुत्तो, पंचहि समिदहि तीहि गुत्तीही ।
एस चरित्तायारो, अट्टविहो होइ नायव्यो ॥ (४)
- “ पारसविहमि वि तवे, सम्मितरवाहिरे कुसलदिहे ।
अगिलाइ अणाजिवी, नायव्यो सो तयायारो ॥ (५)
- “ अणसणमूणोअरिआ, वित्तिसखेघण रससाओ ।
कायकिलेसो सलीणया य वज्जो तवो होइ ॥ (६)
- “ पायच्छित्त विणओ वेयावस्य तहेव सज्झाओ ।
ज्ञाण उस्सग्गो वि अ, अट्ठितरओ तवो होइ ॥ (७)
- “ अणिगूहिअयलविरिओ, परक्कमाइ जो जहुत्तमाउत्तो ।
जुंजइ अ जहाधामं नायव्यो वीरिआयारो ॥ (८) ”

It should be noted here that ‘these five acharas or behaviours’ are five out of the thirty six gunas which an Ācharya is to possess

St 27 गणतित्तिसु Here तित्ति has two meanings (1) Either it may be taken to be equivalent to Sh. तृप्ति meaning satisfaction or (2) it may be taken

as a Des'i word which has got the sense of 'तात्पर्य' or 'सार' (see पादअसद्वमहणवो), and it may be taken here as a figure of speech corresponding to English 'Climax'. Cf. "उत्तरोत्तरमुत्कर्षो भवेत्सारः परावधिः" (Apte's Dictionary). Hence गणतित्तु will here mean 'at the head of the Gana', the Upādhyāya being the next in rank to an Āchārya who possesses a Gana, the Upādhyāya being the foremost in the Gana. (The commentator explains "गणस्य-गच्छस्य वृत्तित्तु-सारणादिषु नियुक्तास्तान् अधिकारिण इत्यर्थः ॥")

St. 28. सत्त्वास्तु कर्मभूमिस्तु (Sk. सर्वान्तु कर्मभूमिषु). In जीवविचारप्रकरण of Shrimad S'āntisūri the human beings are said to be of three kinds: "कस्माकस्मत्तभूमिश्चतर्दीया मणुस्त्वा य ।" (जीवविचारप्रकरण St. 23. l. 2.) Viz. (1) those born in 'Karma-bhūmi' (2) those born in 'Akarma-bhūmi' and (3) those born in 'Antardwipa'. Now Karma-bhūmis are those regions of the universe where various karmas (or works) such as warfare (यस्ति), commerce, religion and writing etc. (मसि), and agriculture (कसि) etc. are done, and where there are opportunities of hearing and practising religion consisting of renunciation and asceticism. The regions where no such karmas or actions are done are called 'Akarma-bhūmis.' In such lands all the

inhabitants are twins. A son and a daughter are both born together, and when they grow old they become husband and wife and the needs of the people of such places are supplied by the ten kinds of Desire-yielding trees. Such being the nature of these lands, no religion can be practised there. This explains why the *sādhus* are said to be moving in 'Karma-bhūmis' and not in 'Akarma-bhūmis' because they can practise religion and ascetic life only in the former and not in the latter. As regards the 'Antardwīpas', they are so called because they are born in the islands known as the 'Antardwīpas'. The number of 'Karma-bhūmis' mentioned in Jainism is 15 viz 5 Bharata Countries, 5 Airvat Countries and 5 Mahavideha countries. The number of 'Akarma-bhūmis' is 30 viz 5 Haimvat Countries, 5 Harivarsa Countries, 5 Devakuru Countries, 5 Uttarkuru Countries, 5 Ramayka Countries, and 5 Aairanyavat Countries. The Antardwīpas are said to be 56 in number (for further details see Gujarati gloss on *जीव चिन्तामकरण*) गुणगणेहि (Sk. गुणगण) 'The collection of virtues. The 'gunas' or virtues referred to here are the 27 gunas which a *Sādhu* is to possess (see notes on stanza 1 where all of them are enumerated) गुत्त (Sk. गुत्त) i.e. protecte

by 'the three guptis' viz मनोगुप्ति, वचनगुप्ति and कायगुप्ति मुक्त (Sk. मुक्त) is explained by the commentator as "सर्वसङ्गवर्जित" free from all kinds of attachment. निवृत्ति (Sk. निवृत्त) here means 'destroyed' It is used in this sense in सुपासनाद्वचरिय also (st 446)

St 30 जीवाजीवाद् (Sk जीवाजीवादिपदार्थसार्थतत्त्वावबोधरूप) सार्थ here means 'collection' तत्त्वावबोध = तत्त्वज्ञान philosophy The doctrine of नवतत्त्व or the Nine Categories of fundamental truth forms the essence of the Jaina Philosophy This is the reason why it is called the root of all merits by our author

St. 31 चाभो—चाभ or चय is a Pk root in the sense of Sk. त्यज् to abandon Hence चाभो = Sk. त्याग 'abandonment' अपमाभो (Sk.अप्रमाद) lit non-carelessness i e observance निरुक्त (Sk. निरुक्त—पद्मञ्जनेन निष्पन्न) as explained' in the first line of the verse

माणु the उपमान in अकषायतावे१ e 'in having no heat like the sun' and hence is thus placed even above the sun घनकर्म (Sk घनकर्म) heavy karmas. The uniting of karma-pudgalas with the soul is Karma. As dirt sticks to an oily cloth, so Karma sticks to the soul which is so to say, oily with (1 e under the influence of) love and hate, and this close and thick uniting of karma pudgalas with the soul is घनकर्म दुबाललगधर (Sk द्वादशाङ्गधर) This has got two meanings (1) when going with तपोकर्म (Sk तपोकर्म) it means 'the Twelve-fold Penance' (for further details see notes on st 26) and (2) when going with माणु (Sk मानु) it means the twelve forms of the sun (see 'Apt's Dictionary'), or the 12 suns. Just as there are 12 kinds of penance in the same way there are 12 suns in the universe "सूर्यपक्षे लोके द्वादशसूर्याणां रुदित्वात्" Com) With regard to the importance of penance—the ninth Dignity in Jainism—mark Mrs Stevenson's remark 'Tapa is the key-word of the whole Jaina System' नयरम् is a Desi word in the sense of 'only, moreover, but, afterwards etc' (see Hem VIII 2 187 188, cf also 'नयरमिति विशेष' Com) अकषायताय (Sk अकषायताय—न विद्यते क्षयरूपस्तापो यसिस्तत्) In which there is no heat in the form of 'kashayas' or bad emotions

1 e which is free from the heat of bad emotions

St. 33 विधि (Sk विधि) here means 'proper religious rites'

St 34 अन्न च (Sk अन्यच्च) = English 'more over' सिद्ध (Sk) here means 'formed' आउत्त (Sk आयुस्त—उद्यमयुक्त) with diligence सिरिपालुय see notes on जियमायुच्चिय in verse 20 Shripala is the name of the hero of our story As for the indeclinable द्य see Hem VIII 2 192 which says " मित्र पितृ चित्र च्चित्र विम इवार्थे या " hence all these indeclinables are optionally substituted for Sk इव indicating उपमा, उत्प्रेक्षा or सादृश्य

St 36 माहृष्य (Sk माहात्म्य) see Hem V III. 1 33 बुद्ध is a Des's word in the sense of आश्चर्य or wonder (see देशीनाममान् 314) cf अचरित्य a Pk word having the same sense

St 37 द्वि (Sk ऋद्धि) here इ of इद्वि is dropped because it comes together with the vowel अ in सन्ध and it is a rule in Pk that if two vowels come together one of them is dropped optionally

Sts 38 to 40 contain the description of the 'Malava' country They are some of those few and somewhat difficult stanzas which are found at random in our text They are important and beautiful stanzas as they illustrate

the उत्प्रेक्षा अल्कार or that figure of speech which is known as 'Poetical Probability' in English in which 'the identity between the उपमान and the उपमेय is apprehended as probable' and is generally expressed by the word इव

St 38. पद पद (Sk पदे पदे) lit at every step : e at various places सुगुप्तिगुप्ता (Sk सुगुप्तिगुप्ता) This goes both with सन्निवेशा and जोगप्पवेशा (1) when going with सन्निवेशा it has the sense of सम्यग्गुप्तिमिर्गुप्ता रक्षिता वैष्टिता इति याचत् । protected : e inhabited by righteous persons, (2) when going with जोगप्पवेशा it means protected by the three Guptis सन्निवेश (Sk सन्निवेश) lit dwelling place Then it means a 'ग्राम' or a village अगमनीया (Sk अगमनीया) This also goes with तुलसेला and पुट्टयमेला It means 'difficult to be crossed (from Sk अग to go see Apte's Dictionary) पुट्टयमेला (Sk पुट्टयमेला) मेल(mas) means 'a meeting place,' hence पुट्टयमेला meeting places of many families : e 'fairs'

St 39 रसाउलाओ (Sk रसाकुला) Here there is खेल or pun upon the word रस The phrase goes both with तरंगणीयो and एनगणीयो and it has got two meanings according to the two senses of the word रस viz. 'water' and 'sentiment (शुभार रस) (1) when going with तरंग

पीओ, it means 'full of water,' (2) and when going with पणंगणामो, it means 'full of love sentiment.' पणंगणामो (Sk. पण्याङ्गनाः) means 'prostitutes or harlots'. सुहंकराओ (Sk. सुहंकराः). This also goes both with वणावलीओ and गुणावलीओ both of which 'give pleasure or happiness.'

St. 40. सवाणियाणि, Here there is श्लेष upon the word वाणियाणि which has got two senses viz. 'water' and 'merchants'. Hence corresponding to these two senses, the phrase सवाणियाणि has got two meanings, viz. (1) when going with महासराणि it is equivalent to Sk. सपानीयानि meaning 'full of water' and (2) when going with महापुराणि it is equivalent to Sk. सवाणिजानी 'full of merchants'. सगोरसाणि. (Sk. सगोरसानि). Here also we have got श्लेष, and the phrase goes both with सुगोडलाणि and सुदीमुहाणि. (1) When going with सुगोडलाणि, it means (सह गोरसेन दधिदुग्धादिना वर्तन्ते इति सगोरसानि) 'full of i. e. abundant with the milk of the cow etc.' (2) When going with सुदीमुहाणि it means (गोः वाण्या रसो गोरसः, तेन सहितानि) 'full of the charm of speech.' सुदीमुहाणि (Sk. सुधीमुहानि सुधियां पण्डितानां मुखाणि) the mouths of talented or learned persons.

Sts. 41 to 44 contain the description of the city of Ujjain which, the author says,

is indescribable. In short, it is a city possessed of all kinds of prosperity.

St. 41. डमर (Sk.) means 'a calamity—such as a riot or an affray. (डमरो विप्लव. बलात् परद्रव्यापहरणालुण्टिकोपद्रव इति यावत् ।)

St. 42. This and the following stanza illustrate the अतिशयोक्ति अलंकार or that figure of speech which is known as 'Hyperbole' in English, and which consists in 'representing things much greater or much smaller than they really are.' This is done here by playing puns upon the words पयायई नदत्तम, महेसर and सचीवर, each of which has two senses. पयायई (1) Sk. प्रजापति i. e. Brahmā or the Creator of the world. (2) प्रजानां मंतृतीनां पतिः प्रजापतिः fathers of children, persons having progeny.' नदत्तम (Sk. नरोत्तम) (1) lit. the Highest or Supreme Being. It is an epithet of Lord Krishna, (2) an excellent man. महेसर (Sk. महेश्वर) (1) name of Śiva or Viṣṇu. (2) 'Opulent or rich persons' (महर्द्धिपाः इत्याः वा). मचीवर (1) Sk. शचीवर—शच्या इन्द्राण्या घरः शचीवरः इन्द्रः the husband of शची i. e. Indra. (2) मद्दचीवरेः पद्मेयंतते इति मचीवरः lit. possessed of clothes i. e. happy.

St. 43. Here there is श्लेष upon the words मोरि, गिरि, रमा, र्छ and पीई, each having two senses.

गौरी (Sk गौरी) (1) name of the goddess Parvati, who resides on mount Kailasa, a peak of the Himalayas (2) A young girl prior to menstruation (अष्टद्वयस. कन्या) i.e. 'a virgin' Generally a गौरी is taken to be 'a girl who is eight years old' (of अष्टवर्षा मवेद् गौरी) सिरि (Sk श्री) (1) The goddess Shree who is the wife of Vishnu, usually known as Laxmi (2) Wealth, riches etc रमा (Sk) The well-known 'Apsaras or nymph considered as the most beautiful woman in the paradise of Indra (2) The word रमा also means 'a plantain tree (फदली) रति (Sk रति) (1) The goddess of Love, the wife of Cupid (2) Affection रीति (Sk. प्रीति) (1) Name of a wife of Cupid and the rival of Rati, (' सपत्नी सजाता रत्या प्रीतिरिति श्रुता') (2) Love

St 44 सकृगुरु (Sk शक्रगुरु) i.e. Brihaspati, the preceptor of the gods

St 45 पयपालो (Sk प्रजापाल) lit the protector of the people (lit subjects) i.e. a king Not only the king was प्रजापाल by name but by his virtue even he deserved this name, because he protected his subjects well Thus etymologically also it was यथार्थ or quite in keeping with the meaning of the word

St 46 मनहरणे (Sk मनोहरण) lit bewitching the minds i.e. beautiful

St 47 रदह is a Des'i word in the sense of 'beautiful handsome, delicate, clever, chief etc' (see Hemachandra's देशीनाममाला 7 17) Here it means 'delicate' It is connected with the Sk word लट्म from which it appears to have been derived रई (Sk रति) already explained in the previous stanza

St 48 माहेसर (Sk माहेश्वर) The worshipper of माहेश्वर i e Siva or Vishnu (see notes on st 42) मिच्छादिदृष्टि (Sk मिथ्यादृष्टि) is a Jaina technical term often used in the sense of 'a person not believing in the true God (Vitaraga) the true preceptor (viz. a Nirgrantha) and the true Religion (viz the Jaina Faith) Hence secondarily it means a person holding heretic doctrines i.e. a heretic.' सम्मदिदृष्टि (Sk सम्यग्दृष्टि) is the opposite of मिच्छादिदृष्टि i e a person believing in the true god, the true preceptor and the true religion Hence secondarily it means 'a person having a firm faith i e a believer ' In ordinary language (व्यवहार) these are the meanings of the words मिच्छादिदृष्टि and सम्मदिदृष्टि but in the philosophical language (निश्चय), the word सम्मदिदृष्टि means ' a person believing in the doctrine so nicely explained by Umaswati in his well known sutra "सम्यग्दर्शनज्ञानचारित्र्याणि मोक्षमार्गं"—the very first sūtra of his Tattvartha Sūtra, the opposite

being मिच्छादिदृष्टि or ' a person who does not believe in the above-mentioned doctrine.

St. 49. सायत्त (Sk. सापत्न्य) The state of being co-wives. (cf. Sk. सायक; Gñj. 'सायरी.'

St. 50. नवरं, but (see st. 32). दूरेण is used adverbially here meaning ' in a high degree i. e. great'. विसंवाद्यो (Sk. विसंवादः) Disagreement.

St. 51. थोच (Sk. स्तोत्र) ' a little ' (see Hem. VIII. 2. 125.).

St. 53. नंदणा (Sk. नंदना) a daughter.'

St. 55. लक्षणं (Sk. लक्षणं) what is called लक्षणशास्त्र or the science of characteristic marks of things. छंद (Sk.) 'metrical science or prosody,' which is regarded as one of the six Vedāṅgas or auxiliaries to the Vedas, the other five being शिक्षा, व्याकरण, कल्प, निरुक्त and ज्योतिष. अलंकार (Sk.) primarily means ' an ornament, ' In literary compositions अलंकार is to the style what an ornament is to the body. It corresponds to the English 'figure of speech,' which has been defined as ' a deviation from the plain and ordinary mode of speaking with a view to greater effect.' समिद्ध (Sk. स्मृति) The well-known स्मृतिशास्त्र of the Hindus.

St. 56. भरहस्य (Sk. भरतशास्त्र). The well-known नाट्यशास्त्र or Dramaturgy of the ancient

sage Bharata तिगिच्छ or तिगिच्छा. तेइच्छ, तेइच्छा etc are special Pk. words for Sk. चिकित्सा or medical science The word तेइच्छ in this sense is used in the first verse of the fourth Uddes'a of the द्वाहाणसुय अज्झयण (the ninth Adhyayana) of the Achārāṅga Sūtra, the first Anga of the Jains. विजं (Sk. विद्या) a spell or an incantation मंतं (Sk. मंत्र) a charm तंतं (Sk. तंत्र) magic हर a kind of art मेखल it is also a kind of art चित्तकम्म (Sk. चित्रकर्म) the art of painting

St. 57. कुंडलविटलाइं (Sk. कुण्डलविण्टलानि-कार्मणयशीकरणादीनि) कुण्डल is witchcraft, and विण्टल is the art of fascination. करलायवाइकम्माइ (Sk. करलाययादिकर्माणि-हस्तचापलादीनि कर्माणि) the art of making gestures

St. 59 वियइदा (Sk. विदग्धा-डुका) lit burnt : o clever, proficient

St. 60. इत्तुच्चिय (इतो+च्चिय Sk. इत एव) see notes on 'णियभावुच्चिय' at 20 also cf. तिरि पालुवर The first line of this verse is a सुमारित or good saying, cf. Guj 'જેણ થુર તેણ મેણ', and Eng 'What is in the pot will come on the plate,' and 'What is bred in the bone will never come out of the flesh'. This stanza also gives us an illustration of अर्थान्तरन्यास अलंकार or that figure of speech in which 'a particular

tatement is supported by a general statement or vice versa'

St 61 उ it is an indeclinable showing wonder' or 'censure' (see Hem VIII § 199 which says "गद्गदेष्विस्मयसूचने") see notes on Sts 18, 19

St. 63, 64 The philosophical items given in these two stanzas are the various important constituents of the Jaina Philosophy, and hence they constitute the very essence or kernel of Jainism. It would be desirable, therefore, to explain them somewhat in details so that the student may have a rough idea of the essence of the whole Jaina System in brief.

St. 63 सत्ता (Sk) सतो माय सताऽस्तित्वमित्यर्थः, सत् सर्वव्यपि पदार्थेषु एकैव वर्तते। This is a technical term mentioned in the Vedānta and other Hindu Philosophies and it is recognised, by the Jaina Philosophy as well. That particular power or 'dharma' on account of which the द्रव्य गुण and कर्म, or according to Jainism द्रव्य गुण and पर्याय of all things in the universe are found to be existing together, and hence which remains and is of only one particular nature in द्रव्य गुण and पर्याय (or कर्म) of all things in the universe, is known as सत्ता. It is always of one and

similar nature (एकैव) in all the things of the universe Just as in the प्रकृति, स्थिति, अनुभाग and प्रदेश the four divisions of कर्म, the कर्म is one and the same, in the same way, in the द्रव्य, गुण, and पर्याय of all things the सत्ता is the same, and it is on account of this सत्ता that all the three viz द्रव्य, गुण, and पर्याय of all things are found to be existing together, just as it is on account of one particular कर्म that all its प्रकृतिः, स्थितिः, अनुभागः and प्रदेशः are found to be existing together (for further details see Kanāda's Tarkasangraha and such other books, dealing with the topic) द्विविधो नञो (Sk. द्विविधो नञः) the Two-fold Philosophical system viz. (1) द्रव्यार्थिक and (2) पर्यायार्थिक or (1) अर्थनय and (2) शब्दनय or (1) व्ययद्वयनय and (2) निश्चयनय, vide notes on सत्त नया p 65 कालत्रयं (Sk. कालत्रयं) the Three-fold Time viz. Past, Present and Future or जयन्त्य, मध्यम and उरुष्ट (vide notes on काल in notes on द्रव्यउपकरणं on p 64 गतिचतुष्कं (Sk. गतिचतुष्कं) The Four kinds of Existences viz (1) नारकी or hell (2) तिर्य्यक or the existence of any lower creature, other than those of human beings and gods, having one, two, three, four, or five senses (3) देवगति or heaven (4) मनुष्यगति or the human existence पञ्चमत्तियगता (Sk. पञ्चास्तिकाया) The five Astikayas or ca'o

gories अस्ति means प्रदेश i.e. 'an atom' and काय 'a collection'. Hence अस्तिकाय means 'that matter, or category which is a collection of many atoms'. These Astikayas are five in number viz. (1) धर्मास्तिकाय. It is thus explained "चलणसहायो धर्मो". Thus Dharmastikaya helps the 'jiva' and 'pudgala' (matter) in making movements. Just as a fish has got in itself the capacity of swimming, but it can do so only with the help of water, or just as the eye has got in itself the power of vision, but it cannot see without the help of light or just as a bird has got in itself the capacity to fly, but it cannot do so without the help of air; in the same way the 'jiva' and the 'pudgala' have got in themselves the capacity to move, but they cannot do so without the help of that matter or पदार्थ known as 'Dharmastikaya'. (2) अधर्मास्तिकाय. It is explained thus "चिरसंतापो अधर्मो यः" (संताप here means स्वभाव). Just as the Dharmastikaya helps the 'jiva' and the 'pudgala' in making movements in the same way Adharmastikaya helps them in stopping movements i.e. it helps them in taking rest. Just as a traveller takes rest under a tree, or a fish on an island, in the same way on Adharmastikaya rest the 'jiva' and the 'pudgala'. Thus it

is with the help of the Dharmastikaya that we are able to speak breathe, come and go etc and it is with the help of the Adharmastikaya that we are able to stop, sit, stand etc (3) आकाशस्तिकाय It has been thus explained "अग्नादो अगाधः The Dharmastikaya and the Adharmastikaya extend as far as what are called 'The Fourteen Rajalokas' in Jainism But the Ākas'astikaya pervades the whole universe constituted of 'Loka' and 'Aloka' It gives space to Dharmastikaya, Adharmastikaya, jivas, and pudgalas It is divided into two divisions (1) लोकाकाशः That Ākas'astikaya which is pervaded by Dharmastikaya is called Lokakas'a It is said to resemble the shape of a man who stands with his two legs apart and with his two hands on his waist. (2) अलोकाकाशः The remaining Ākas'astikaya is known as Alokaakas'a. It is said to be of the shape of a round hollow ball. In this Alokaakas'a there is only one Padartha' or matter viz. Ākas'astikaya, whereas in the Lokakas'a there are all the द्रव्य or Padarthas It is due to the presence of Dharmastikaya and Adharmastikaya that the 'jivas' and the 'pudgalas' can move freely in the Lokakas'a But as these are not found in the Alokaakas'a even powerful gods like Indra cannot enter it and that is also the

“ नाणं च दंसणं चेव, चरित्तं च तवो तद्वा ।
वीरियं उवओगो य, षयं जीअस्स लम्पणं ॥ ”

and in the न्यायावतार सूत्र of Shrimad Siddhasena Divākara, verse 31, a jīva is thus defined :

“ प्रमाता स्वान्यनिर्मासी कर्ता भोक्ता निवृत्तिमान् ।
स्वसंवेदनसंसिद्धो जीवो क्षित्याद्यनात्मकः ॥ ”

Somewhere else, it is thus defined :—

“ यः कर्ता कर्मभेदानां, भोक्ता कर्मफलस्य च ।
संसर्ता परिनिर्वाता, स ह्यात्मा नान्यलक्षणः ॥ ”

(For further details vide नवतत्त्वप्रकरण and जीवचिन्ताप्रकरण). द्रव्यसूक्तं (Sk. द्रव्यसूक्तं) ‘ The Six Dravyas or Padārthas ’, i. e. Categories or Predicaments. The five Astikāyas together with the कालद्रव्य constitute what are known as the षड्द्रव्या (or the six kinds of matter in the universe). The five Astikāyas are already explained above, but काल remains to be explained. As it is quite evident, its गुण or quality is to make a thing old or new. It is divided into three well-known main divisions viz. Past, Present and Future, or sometimes it is divided into जघन्य, मध्यम and उत्तम. It has also got many sub-divisions, which are briefly enumerated in the thirteenth verse of the नवतत्त्वप्रकरण which says :—

“ ममयावली मुहुत्ता, दीप्ता पक्वता य मास परिमा य ।
भणिओ पलिया मागर, उस्मयिणिमयिणी कालो ॥ ”

Sometimes काल is divided into व्यवहारकाल and निश्चयकाल (for further details on काल and the Six Dravyas vide the discussion on verses 13, 14 नवतत्त्वप्रकरण Meherana Edition) सत्त नया (Sk सत्त नया) नय may be roughly defined as ' a system of mental thinking for expressing in words our knowledge of a thing which we have obtained by the help of our senses or otherwise ' Such a system or नय is mainly divided into two divisions viz (i) द्रव्यार्थिक and (ii) पर्यायार्थिक, or sometimes into (i) अर्थनय and (ii) शब्दनय or (i) व्यवहारनय and (ii) निश्चयनय But generally in Jainism, this system is divided into seven divisions known as the सत्तनय or the Seven Nayas They are (i) नैगम (ii) समग्र, (iii) व्यवहार (iv) ऋजुसूत्र (v) शब्द (vi) सममिरुद्ध and (vii) द्रवभूत

St 64 अष्टैव कर्माणि (Sk अष्टैव कर्माणि) The Eight Main Divisions of Karma (for details see notes on st 66) नवतत्त्वाणि (Sk नवतत्त्वानि) They are already explained in the notes on st 24. दशविधो धर्मो (Sk दशविधो धर्मः) The Ten Duties or Qualities of a मुनि or a ' Sadhu ' They are enumerated in the following verse —

‘ सती मद्य अज्जय मुत्ती तव सज्जे अ शोद्धये ।
सच्च सोअ आर्विचण च वम च जइधम्मो ॥ ’

(नवतत्त्वप्रकरण St 29)

Thus they are (1) क्षान्ति forgiveness, (2) मार्दव humility, (3) आर्जव simplicity, (4) मुक्ति (निर्लोभता) freedom from greed etc, (5) तप penance, (6) संयम control, (7) सत्य truth (8) शौच purity and cleanliness, (9) माकिचन non-possession and (10) ब्रह्मचर्य celibacy As opposed to these ten qualities, there are what are known as the ten Kasayas or संसारश्रेणी viz क्रोध, मान, माया, लोभ, राग, द्वेष, कलह, अभ्याख्यान, पैशुन्य and रतिभरति एगारस पडिमाओ (Sk. एकादश प्रतिमा) The Eleven Pratimās (i. e. higher rules or standards of conduct) of a Shravaka which fill up the gap between the lay and the ascetic life They are briefly enumerated in the following stanza given in the संग्रहगाथा at the end of the Upāsakadas'ā Sūtra, the Seventh Anga of the Jains:—

“दंसण-वय-सामादय-पोसह-पडिमा अ वंम सच्चिसे ।
आरंभ-पेस-उदिदुठ वज्जण-समणभूष य ॥”

The Upāsakadas'ā Sūtra deals with these Eleven Pratimās in great details and illustrates them by the ten stories of the ten 'Upasakas' or lay disciples (i. e. Shrāvakas) of Lord Mahāvīra, the most important of them being मानंद and कामदेव The Eleven Pratimās may be briefly discussed as follows —

(1) दर्शनप्रतिमा—worshipping the true Deva (i. e. the Vitarāga Deva), the true Guru (i. e. the Nirgrantha), and believing in the true Dharma (i.e. the Ahimsā Dharma of the Jinas), cf. “ जितो द्वेयो, निर्ग्रयो गुरुः, अहिंसा धर्मः परः । ”; also avoiding सप्तव्यसनः (the seven great vices) mentioned in the following verse:—

“ घृतं च नांसं च सुरा च वेद्या पापार्थं चौर्यं परदारसेवा ।
यतानि सप्तव्यसनानि लोके घोरतिघोरं नरकं नयन्ति ॥ ”

(2) व्रतप्रतिमा—Keeping each of the twelve vows without any आगार or अतिचार (i. e. without any laxity), and when death comes to receive it in absolute peace and performing ‘santharo’ to die a समाधिमरण.

(3) सामायिकप्रतिमा—Doing ‘sāmāyika’ every day at least three times.

(4) पोषधोपवासप्रतिमा—Observing Poṣadha at least six times a month (on the 2 अष्टमी, 2 चतुर्दशी, and the 2 पंचमी).

(5) कायोत्सर्गप्रतिमा—Doing Kāusagga (i. e. meditating upon the 24 Tirthankaras etc. while observing Poṣadha; also never to eat between sun-set and sun-rise or to sip water before day-light. If a guest arrives, the layman may prepare a bed for him, but never offer him food, lest he would cause his guest to sin.

(6) ब्रह्मचर्यप्रतिमा—Getting nearer to the ascetic ideal, the layman next promises to keep away from the society of his own wife, and never in any way to scent or adorn his body, lest he would cause his wife to love him

(7) सचिह्नपरिहार—With the object of never even taking vegetable life, avoiding all uncooked vegetables or cooked vegetables mixed with the uncooked. Not using any unripe vegetable

(8) आरम्भत्यागप्रतिमा—Never even to begin to build a house or to take to a trade (like a blacksmith's or of coal, lac, ivory etc) which entails the taking of life

(9) प्रेषणपरिग्रहत्यागप्रतिमा—Never allowing the servants to work for one-self—may allow them to wait only on his children, having no attachment for worldly possessions, and to avoid it dividing one's property, money or grain amongst one's children, or giving it away in charity

(10) उद्दिष्टत्यागप्रतिमा—Here there is a further step towards a Sadhu's life. Never allowing any special cooking to be done for one, and only to take what has remained when others have dined, and if nothing remains, just to fast. Giving no advice in any worldly or household matter, but keeping one's mind free from all thoughts about such things

(11) अमणभूतप्रतिमा—Here a Shravaka is practically a monk, for he promises to wear a Sadhu's dress, to remain apart in some religious building (when the Digambaras call him a Kussalaka Shravaka), or in the jungle (when they name him an Ailaka Shrāvaka), and act according to the rules laid down in the scriptures for a Sadhu to follow

The first Pratima is to be observed for one month, the second for two the third for three, the fourth for four and so on, and thus it takes 66 months or five years and a half to complete all these Eleven Pratimas, after which some may again return to household life, some may take to ascetic life, and some may take to अनशन or religious death. The Eleven Pratimas were observed by many Shravakas in ancient times as can be seen from the various instances of Ānanda Shravaka, Kama-deva and others. But in modern times, they are very rarely observed

बारस वयाइ (Sk द्वादश व्रतानि) The Twelve Vows of a Shravaka. These also with their various अतिचार (i e violations) etc are dealt with and illustrated in the Upasakadas'a Sūtra. These Twelve Vows are sometimes

known as the दुवालसविह गिहियस्म or the twelve-fold religious duties of a householder, consisting of पञ्चाणुवयाई and सत्तसिक्खावयाई or 'the Five Anuvratas' and 'the Seven S'iks'ayratas'. The Five Anuvratas or Lesser Vows are the same as the पञ्चमहाव्रत or the Five Great Vows of a Sadhu viz. प्राणातिपातविरमणव्रत, मृदाद्याद्विरमणव्रत, अदत्तादानविरमणव्रत, मैथुनविरमणव्रत, and परिग्रहविरमणव्रत, which a householder is to observe in part (whence the term देशविरति used for a householder who observes the Twelve Vows) : e. in a less stringent form than a Sadhu. The Seven S'iksavratas or the Disciplinary Vows are : (1) दिग्विरमण or the Vow of Quarters (i. e. going only up to certain quarters), (2) भोगोपभोगपरिमाण or 'Limiting things of reiterate as well as momentary use,' (3) अनर्थदंड or abstention from unprofitable employment of the mind, body and speech in order to stop 'himsa', (4) सामायिक (समो रागद्वेषवियुक्तो यः सर्वभूतान्यात्मयत् पश्यति, or 'इतो राग महाभोधि, इतो द्वेषद्वानल । यस्तयोर्मध्यगं पन्थां तत्साम्यं परिकीर्तितम् ॥ ' तस्य आयः प्रतिक्षणमपूर्वांपूर्वज्ञान दर्शनचारित्र्यपर्यायाणां निरुपममुपादेतुभूतानामधःकृतचिन्तामणिकल्पद्रुमोपमाना लय—समाय, स प्रयोजन यस्य अनुष्ठानस्य इति सामायिकम् ।) the Law of Inward Peace, (5) देशायगासिद्धिं (Sk. देशायकाशिवं) or the

law of keeping oneself within a certain limited place, (6) पोषघोषवास keeping of the Poṣo in which a Shrāvaka observes a fast for a day, and remains for all the 24 hours (or sometimes 12) just like a Sādhu (cf. 'समणो ह्यसायमो हवइ जग्गहा') and that, too, in the vicinity of a Sādhu in an Upā-hraya, (7) अतिथिसंविभाग or the law of giving pure alms to a worthy (सुपात्र) guest like a Sādhu etc.

The first three of the Seven S'ikṣāvratas are sometimes called गुणव्रतः, the remaining four being called शिक्षाव्रतः.

St. 65. अन्ने सुहृमवियारे (Sk. मन्यान् सूहृमविचारान्) other minute thoughts. By this the author refers to st. 66 which enumerates various technical terms and expressions about the theory of Karma. च an indeclinable (see notes on st. 34.)

St. 66. This verse alludes in brief to all the six Karmagranthas viz. कर्मविपाक, कर्मस्तव, यन्त्रस्यामित्य, पटशीति, शतक and सिद्धरि and thereby the poet wants to show to the readers that Mayanasundari was well-versed in the much intricate and difficult theory of Karma propounded in them.

In order to thoroughly understand this verse, the study of the Karmagranthas is in-

dispensable. We shall, however, try to explain them below .

कर्मणां मूलोत्तरपयडीओ (Sk. कर्मणां मूलोत्तरप-
कृतयः) The (8) primary and (158) substi-
diary divisions of Karma. There are four
ways in which Karma binds the soul and this
is known as the (fourfold) चन्धतत्त्व which is
thus defined —

“पयडिहरसपयस्ता तं चडहा मोयगस्त दिदंता ।

मूलपगइठ उत्तरपगइ अडवधसयमेयं ॥”

(Karmagrantha I verse. 2.)

Thus प्रकृति is one of the four main divi-
sions of the चन्धतत्त्व and it (i. e. प्रकृति) is
thus defined —

“ पयइ सहावो वुचो ” i. e. Prakriti means ‘ a
natural character or potency.’ As soon as a
soul accumulates Karma, the nature or potency
of that Karma is also decided and this is
Prakriti. In order to understand this nature
or Prakriti, the illustration of a sweet-ball is
very useful. Just as a sweet-ball made up of
dried-ginger (‘ सुंठ ’) removes वायु or wind,
that made up of ‘ Jiru ’ (जीरु) removes humour
(पित्त) and that made up of cough-removing
ingredients removes cough, in the same way
some karma removes i. e. obstructs knowledge,

some obstructs Dars'ana or True Faith, some obstructs Character and so on. Thus at the time of the binding of the karmas with the soul, their different natures or potencies are decided and this is known as 'Prakriti.' Thus here Prakriti means 'natural character or potency.' Prakriti also means 'वेद or division'. In कर्म्मणं मूलपदडीमो it has got this latter meaning, and hence this phrase means 'the Principal Divisions of Karma' which are 8 in number (cf. मूलपदडीमो) viz. (1) ज्ञानावरणीय (2) दर्शनावरणीय (3) मोहनीय (4) अंतस्थ (5) वेदनीय (6) आयु (7) नाम and (8) गोत्र. Out of these 8 main divisions of Karma, the first four are often called घाति Karmas, because they destroy the spiritual welfare of the soul and the last four are called अघाति as they do not do so. The former four are sometimes also called निकाचित or those which we are bound to experience, and the latter four अनिकाचित or शिथिल Karmas i.e. those which we may, by extraordinary exertions, evade. [The निकाचितकर्म's are also again divided into two sub-divisions viz. (1) अल्पनिकाचित and (2) सुनिकाचित out of which the अल्पनिकाचितकर्म's can be destroyed up to a certain limit, by practising hard and extremely pure inward penance after which they must be experienced.

Contrary is the case in सुनिकाचित. They must first be experienced up to a certain limit and then they can be destroyed by hard and extremely pure inward penance]. The natural character (स्वभाव) of these 5 main divisions of Karma can be understood by 8 illustrations given in verse 38 of the नवतत्त्वप्रकरण as follows:—

‘पटपट्टिहारऽसिमज्ज-हृदचित्तकुलालभंडगारीणं ।

जह पवसि भावा, कम्माणऽवि जाण तह भावा ॥”

We shall discuss the same briefly below :—

(1) The Nature of ज्ञानावरणीयकर्म. It is just like a ‘bandage (पट)’ to our eyes (cf. ‘पटुव्व चक्खुस्स तं तयावरणं’). Just as we cannot see anything if our eyes are bandaged, in the same way on account of the bandage of the ज्ञानावरणीयकर्म we cannot see anything by the eye of our knowledge. Thus, in short, ज्ञानावरणीयकर्म becomes a hindrance to a man in acquiring knowledge. (2) The Nature of दर्शनावरणीयकर्म. Just as a king cannot see a man stopped by the door-keeper (प्रतिहार or वेत्तिन् Pk. वित्ति), in the same way the soul cannot see the things and objects of this world in their real nature, being stopped by the covering of दर्शनावरणीयकर्म (3) The Nature of मोहनीयकर्म. This is the most powerful of all Karmas, and it becomes a great hin-

drance in our getting सम्यक्त्व and pure character as well as asceticism. Its effect is just like that of wine (मद्य). Just as a man, who is drunk, becomes intoxicated and is unable to know whether he does a good thing or bad, in the same way a man under the influence of मोहनीयकर्म is unable to discriminate between Dharma and Adharma (religion and irreligion). (4) The Nature of अंतरायकर्म. It is just like a treasurer (भाण्डागारी). Just as a great donor, such as a king etc. cannot give charity lavishly if his treasurer is a miser (because the latter often dissuades him from doing so by telling him that the kingdom is suffering from this loss and that etc.), in the same way, the soul, which is also of a charitable nature and which is possessed of Virya etc. cannot use them properly, so long as it is under the influence of अन्तरायकर्म. (5) The Nature of वेदनीयकर्म. This Karma creates happiness or misery to the soul. Just as a sword (मसिः) besmeared with honey, when licked by a person gives him taste at first but gives him pain afterwards on account of his tongue being cut or injured by the sword, in the same way under the influence of वेदनीयकर्म, a man experiences momentary happiness, but suffers bitter pain afterwards (cf. the well-)

मधुविन्दुदृष्टांत in Jainism.) (6) The Nature of आयुर्कर्म. It is compared to a fetter or a shackle (इडि). Just as a man, who is fettered, cannot be set free until the king orders, in the same way, under the influence of आयुर्कर्म the soul cannot be free from existence (गति) until the period upto which it is to stay there is completed. This Karma creates transmigration of the soul. (7) The Nature of नामकर्म. It is compared to a painter (चित्रकार). Just as a painter paints various designs and various kinds of persons, in the same way, through transmigration, the 'jīva' gets various names and existences. (8) The Nature of गोत्रकर्म. It is compared to a potter (कुलाल). Just as a potter makes good as well as bad pots, in the same way this गोत्रकर्म puts a man in a noble or a low family.

These are the 8 main divisions in which Karma is divided, and they themselves are further divided into various sub-divisions which we need not note here. This much for कर्माणं मूलपयडीओ. Now remain कर्माणं उत्तरपयडीओ (Sk. कर्मणां उत्तरप्रकृतयः). Here प्रकृति has got the first meaning of 'natural character or potency.' Hence this phrase means 'the secondary potencies of action,' which are 158 in number ("उत्तरपगइ अडवन्नसयमेदं"),

and which are briefly enumerated in the following verse which occurs verbatim both in the नवतत्त्वप्रकरण (verse. 38), and in Devendrasūri's कर्मग्रन्थ I. (verse 3.) :—

“इह नाणदंसणावरणवेगमोहाउनामगोयाणि ।

विद्यं च पणतवदुअद्वीसचउतिसयदुपणविहं ॥”

Thus ज्ञानावरणीयकर्म has got 5 Prakritis viz. (1) मतिज्ञानावरणीय, (2) श्रुतज्ञानावरणीय (3) अवधिज्ञानावरणीय (4) मतःपर्यवज्ञानावरणीय and (5) केवलज्ञानावरणीय. The दर्शनावरणीयकर्म has got 9 Prakritis (cf. कर्मग्रन्थ I. verse 9, line 2. which says: “दंसण चउ पण निहा, वित्तिसमं दंसणावरणं ॥” Thus they are (1) चक्षुदर्शनावरणीय, (2) अवक्षुदर्शनावरणीय, (3) अवधिदर्शनावरणीय, (4) केवलदर्शनावरणीय, (5) निद्रा, (6) निद्रानिद्रा, (7) प्रचला, (8) प्रचलाप्रचला, (9) यांनदि (Sk. स्यानपृष्टि i. e. 'somniaambulism or walking-in-sleep,'—see Hem. VIII. 1. 74. & VIII. 2. 66). The four दर्शनावरणीय प्रकृतis are explained thus in कर्मग्रन्थ

The last शीणदी is a bit difficult to understand and hence requires to be explained — स्त्याना सघातीभूता गृद्धिर्दिनचितितार्थसाधनविषयामिकांक्षा यस्या सा स्त्यानगृद्धिः । प्राकृतत्वात् शीणदी इति निपातः ॥ Thus it is equivalent to Sk 'स्त्यानगृद्धि' and means 'somniaambulism or walking-in-sleep' In Shakespeare's drama 'Macbeth' we have got such a scene of somniaambulism in which we find lady Macbeth walking in sleep and speaking out murderous deeds which she had committed previously The वेदनीयकर्म has got 2 प्रकृतिसः viz (1) शातावेदनीय and (2) अशातावेदनीय of कर्म ग्रन्थ I verse 12 line 2 and verse 13 line 1 —

‘महुलित्तलमाधारा,—लिहण व दुहा उवेअणिअ ॥’

“ओसन्न सुरमणुअ, सायमसाय तु तिरिअनिरएत्तु ॥”

The मोहनीयकर्म has got two main divisions viz (1) दर्शनमोहनीय and (2) चारित्रमोहनीय The first has got three Prakritis and the second has got 25 Prakritis viz 16 कपायः and 9 जो कपायः (जोकपाय is thus explained ‘कपायस्तद्वचारि त्वात् कपायप्रेरणादपि । कपायपरिणामाच्च, जोकपाये कपायता ॥’) Thus in all the मोहनीयकर्म has got 28 Prakritis The 3 Prakritis of the दर्शनमोह नीय are (1) सम्यक्त्व मोहनीय (2) मिथ्यमोहनीय and (3) मिथ्यात्व मोहनीय They are thus explained in the Karmagrantha I, verses 14, 15, 16 —

“दंसणमोहं तिविहं, सम्मं मिच्छं तद्देव मिच्छते ।

सुद्धं अद्विसुद्धं अविसुद्धं तं हवइ कमलो ॥

जिअ अजिअ पुण्णपावा-सवसंवरयंधमुत्तमनिज्जरणा ।

जेणं सद्दहइ तयं सम्मं खइगाइ यहु भयं ॥

मीसा न रागदोसो जिणधम्मो अंतमुहु जहा अन्ने ।

नालियरदीयमणुणो, मिच्छं जिण धम्मवियरीयं ॥”

The 16 कषायs of the चारित्रमोहनीयकर्म are as follows:—There are four main कषायs viz. क्रोध, माण, माया and लोभ and each is अनंतानुबंधी, अप्रत्यासनीय, प्रत्यासनीय and संज्वलन. Thus we get 16 Kasāyas in all. The 9 णोकषायs are:—(1) हास्य, (2) रति, (3) अरति, (4) शोक, (5) भय, (6) जुगुप्सा, (7) स्त्रीवेद, (8) पुरुषवेद, (9) नपुंसकवेद. In Karuṇagrantha I. verses 17 to 22, the 16 Kasāyas and the 9 णोकषायs are explained as follows:—

“सोलसकसाय नयणोकमाय दुविहं चरित्तमोहणियं ।

अणमपच्चत्ताणा, पच्चत्ताणा य संजलणा ॥

जाजीयवरिषचडमास-पत्तगानिरयतिरिअनरअमरा ।

सम्माणुसव्यविरइ-अहस्सायचरित्तघायकरा ॥

जलरेणुपुढविपत्रय—राइसरिसो चउअिहो क्रोहो ।

तिणिसलयाकट्टट्टिय-सेल्लयंभोवमो माणो ॥

मायायलेहिगोमुत्ति-मिट्ठसिगयणवंसिमूलममा ।

लोहो हलिइलंजण-कइमकिमिरागसामाणो (सारिच्छा) ॥

जस्तुदया होइ जिअ, हासरंअर्यंसोगमयकुच्छा ।

सनिमित्तमन्नहा या तं इइ हासाइ मोहणियं ॥

पुरिसिद्धि तदुभय पर, अहिलासो जव्वसा हवर सो उः
थीनरनपुवेउदओ, फुफुमतणनगरदाहसमो ॥”

The आयुर्कर्म has got 4 Prakritis viz. (1) देवायु (2) मनुष्यायु (3) तिर्येचायु (4) नरकायु The नामकर्म has got 103 Prakritis this being the maximum number Sometimes, it is said to have 42, 93, or 67 Prakritis also, which are got by dropping certain sub divisions from the maximum number of 103 Prakritis which are as follows —

4 गतिः viz (1) नरक, (2) तिर्यग् (3) मनुष्य, (4) देव

5 जातिः viz (1) एकेन्द्रिय (2) द्वेन्द्रिय, (3) त्रैन्द्रिय, (4) चतुर्न्द्रिय, (5) पञ्चेन्द्रिय

5 शरीरः viz (1) औदारिक (2) वैक्रिय, (3) आहारक, (4) तेजस् (5) कर्मण

3 शरीरोपागः viz (1) औदारिकोपाग, (2) वैक्रियोपाग, (3) आहारकोपाग

15 शरीरयन्धनः viz (1) औदारिकऔदारिक (2) औदारिकतेजस्, (3) औदारिककर्मण (4) औदारिकतेजस्कर्मण, (5) वैक्रियवैक्रिय, (6) वैक्रियतेजस्, (7) वैक्रियकर्मण, (8) वैक्रियतेजस्कर्मण (9) आहारकआहारक, (10) आहारकतेजस्, (11) आहारककर्मण, (12) आहारकतेजस्कर्मण, (13) तेजस्तेजस् (14) तेजस्कर्मण, (15) कर्मणकर्मण

5 शरीरसंघातनः viz. (1) भौतिक, (2) वैक्रिय, (3) आहारक, (4) तैजस्, (5) कार्मेण.

6 संघयणः or संहननः viz. (1) वज्रक्षयमनाराच, (2) ऋषभनाराच, (3) नाराच, (4) अर्धनाराच, (5) की-लिका, (6) छेयद्व.

6 संस्थानः viz. (1) समचतुरस्र, (2) व्यप्रोघ, (3) सादि, (4) घामन, (5) कुम्भ, (6) हुंड.

5 वर्णः viz. (1) कृष्ण, (2) नील, (3) लोहित्य, (4) हारिद्र, (5) श्वेत.

2 गन्धः viz. (1) सुरभि, (2) दुर्गन्ध.

5 रसः viz. (1) तिक्त, (2) कटुक, (3) कषाय, (4) आम्ल, (5) मधुर.

8 स्पर्शः viz. (1) कर्कश, (2) मृदु, (3) गुरु, (4) लघु, (5) शीत, (6) उष्ण, (7) स्निग्ध, (8) रुक्ष.

4 आनुपूर्वीः viz. (1) नरक, (2) तिर्यग्, (3) मनुष्य, (4) देव.

2 विहायोगतिः viz. (1) शुभ, (2) अशुभ.

8 प्रत्येकप्रकृतिः viz. (1) पाराघात, (2) उच्छ्वास (3) व्यातप, (4) उद्योत, (5) अगुरुलघु (6) तीर्थकरनाम-कर्म, (7) निर्माण, (8) उपघात.

10 items known as अशदशक viz (1) अस, (2) यादर, (3) पर्याप्त, (4) प्रत्येक, (5) स्थिर, (6) शुभ, (7) सुभग, (8) सुस्वर, (9) आदेय, (10) यश.

10 items known as स्थावरदशक viz. (1) स्था-यर, (2) सूक्ष्म, (3) अपर्याप्त, (4) साधारण, (5) अ-

(6) अशुभ, (7) दुर्मग, (8) दुस्स्वर, (9) अनादेय,
(10) अयश.

Total 103.

Dropping from these 103 Prakritis, the sub-divisions of 10 शरीरबंधनs and retaining only 5 we get 93 नामकर्मप्रकृतिस. Again dropping from the same all the 15 शरीरबंधनs and the 5 संघातनs (taking them to be included in the शरीरs) as well as the 16 sub-divisions of वर्ण, गंध, रस and स्पर्श keeping only these four main divisions, we get (103-36 i. e.) 67 नामकर्मप्रकृतिस. Again dropping from the same all the sub-divisions of what are known as the 14 पिंडप्रकृतिस (because they have further sub-divisions) viz. (1) गति, (2) जाति, (3) शरीर, (4) शरीरोपांग (5) शरीरबंधन (6) शरीरसंघातन, (7) संघयण, (8) संस्थान, (9) वर्ण, (10) गंध, (11) रस, (12) स्पर्श, (13) आनुपूर्वी, (14) विद्यायोगति, and retaining only these 14, we get 42 नामकर्मप्रकृतिस. But we are to remember that in the number 158 उत्तर-प्रकृतिस (or secondary potencies) of Karma, we take the number 103 as the प्रकृतिस of नामकर्म and not 42, or 93, or 67. (For detailed explanation on all these नामकर्मप्रकृतिस, कर्ममन्थ I. should be referred to).

The गोत्रकर्म, like वेदनोय, has got two प्रकृतिस

viz. (1) उच्चगोत्र (2) नीचगोत्र. cf. कर्मग्रन्थ I. verse 52, line 1. which says:—

“ गोत्रं दुहुञ्चनीयं, कुलाल इव सुवडमुंमलाईयं ॥ ”

The अंतरायकर्म has got 5 प्रकृतिs viz (1) दानांतराय, (2) लाभान्तराय, (3) भोगान्तराय, (4) उपभोगान्तराय, (5) वीर्यान्तराय.

They are thus explained in कर्मग्रन्थ I. verse 52, line 2. and verso 53:—

“ विष्णं दाणे लभे, भोगुपभोगेषु वीरिष्य च ॥ ”

“ सिरिहरि अममं धनं, अह पाडिकूलेण नेण रायाह ।
न कुणइ दाणाईयं, धरं विम्वेण जीयो रि ॥ ”

कर्मठिइ (Sk. कर्मस्थिति). Like प्रकृति, स्थिति is also one of the four main divisions of धर्मग्रन्थ and it is thus defined: “ ठिइ कालावहारणं ”. Hence स्थिति means ‘a certain fixed time’. As soon as a karma is accumulated by the soul, the time, for which it will bind the soul, is also decided and this is known as स्थिति. In order to understand this term also, we have, of course, to take the same illustration of a sweet-ball which we took in understanding Prakri (and later in understanding अयुभाग i.e. रम and प्रदेश also, we shall take the same illustration) Just as some sweet-ball remains fit for eating for a month, some for 15 days and so on, and then it becomes useless, in the same way, some

karma remains with the soul for 70 'Kodāko-disāgaropama' (this number is so great that it cannot be counted by an ordinary man) years, this being the maximum time, some for 40 and so on, and then it is destroyed and this is known as स्थितिबंध. The maximum and the minimum time for which each of the 8 main divisions of Karma binds the soul is thus given in the नवतत्त्वप्रकरण, verses 40 to 42 —

“ नाणे अ हंसणाधरणे, वेयणिण् चेष अंतराय अ ।
 तीसं कोडाकोडी, अयराणं ठिइ अ उक्कोसा ॥
 सित्तरि कोडाकोडी, मोहणिण् बीस नाम गोणसु ।
 तित्तीसं अयराइ, आउट्ठिइबंध उक्कोसा ॥
 वारस मुहुत्त जहन्ना, वेयणिण् अठ्ठनाम गोणसु ।
 सेसागंतमुहुत्तं, षयं बंधट्ठिइमाणं ॥ ”

(for further detailed explanation refer to नवतत्त्वप्रकरण Mehesānā Edition and Karmagrantha I) कम्मविपाक (Sk कर्मविपाक) The good as well as bad effects of Karma which make us happy or miserable respectively. There are four principal inward causes which bring Karma to the soul viz. (1) मिथ्यात्व or False Faith, (2) अविरति or Attachment to worldly things, (3) कपाय or giving vent to anger, pride, deceit and greed, (4) योग or Employing one's mind, body and speech in worldly things.

There are however, many other outward causes, which bring शुभ or अशुभकर्म to our soul and give us happiness or misery accordingly. And this bringing of happiness or misery to our soul by the various causes of karma is known as कर्मविपाक, on which the whole of the Karma-grantha I. is based and it is itself called कर्मविपाक. The various outward causes of the coming of शुभ or अशुभकर्म to the soul given at the end of the Karmagrantha I. are very useful for fully understanding the term 'कर्मविपाक' as well as for the spiritual welfare of the soul. Hence they are quoted verbatim below :—

“ पण्डिणीमत्तणनिन्दव-उवयायपमोस अतराण्ण ।
 अच्चासायणयाण, आउरणदुग जिओ जयर ॥
 गुहमत्तिगितिकरुणा - वयजोगरुसायविजयदाणजुओ ।
 ददधम्माइ अज्जइ, सायमसाय विवज्जयओ ॥
 उमग्गदेसणामग्ग - नामणादेवद्वज्जहरणेहि ।
 दसणमोह जिणमुणि—चेइअसघाइ पण्डिणीओ ॥
 दुविहंपि चरणमोह, कमायद्दासाइविसयविचसमणो ।
 थंघइ निरयाउ महा-रंभपरिग्गहरओ रहो ॥
 तिरिआउ गूढद्विओ, सओ ससल्लो तद्दा मणुस्साउ ।
 पयइ तणुकरुसाओ, दाणइ मज्झिमगुणो अ ॥
 मधिरपमाइ सुराउं, बालतचोकामनिज्जरो जयर ।
 सरलो अणारविब्लो, सुहनाम अन्नद्दा अमुहं ॥

गुणपद्मी मयराहियो, अज्झयणज्झावणारुई निच्चं ।
पकुणह जिणत्तमत्तो, उच्चं नीअ इअरहा उ ॥

जिणपूआविग्गकरो, हिसाइपरायणो जयइ विग्गे ।
इअ कम्मविवागोय, लिहियो देविदसूरीहि ॥”

As for those desirous of knowing further details on the four principal inward causes, they should study *Karmagrantha* IV. called पडशीति Mehesānā Edition verses 51 to 58. वध (Sk.) This is one of the nine most important Tattvas or categories of fundamental truth in Jainism, it being the eighth in chronological order. Soul with Karma is like gold found in earth with clay and other impurities clinging to it. Or, as heat unites with iron and water with milk, so Karma unites with soul. This uniting of the Karma with the soul, due to the causes already discussed above, is known as वधतत्त्व or वध and by वधकर्म is meant the karmas which we are at present accumulating. As we have already said before the वधतत्त्व is divided into 4 parts; see नवतत्त्वप्रकरण verse.- 34 “.....वधो चउव्विगप्पो अ । पयइ द्विइ अणुभाग-प्पसमेपहि नायव्वो ॥” Thus they are (1) प्रकृति (2) स्थिति (3) अणुभाग i. e. रस and (4) प्रवेश. Out of these four, the first two प्रकृति and स्थिति we have already explained before; but the last

two viz अणुभाग and प्रदेश still remain to be explained.

अणुभाग is thus defined "अणुभागो रसो जेमो" i. e. अणुभाग lit means रस or taste. As soon as a karma is accumulated by the soul, its good or bad effect, which will give us happiness or misery, is also decided and whether this happiness or misery will be extreme or ordinary or little is also decided and this is known as रस or अणुभागरस. To take the illustration of the sweet-ball: Just as a sweet-ball may be very sweet or little sweet or very bitter or little bitter or may be made up of much ghee or little ghee, in the same way, the happiness or misery which the good or bad karmas give us respectively may be smaller or greater according to the nature of the karma and this is known as अणुभाग or रसरस. It is divided into 4 subdivisions viz (1) एकस्थानिक, (2) द्विस्थानिक (3) त्रिस्थानिक and (4) चतुस्थानिक (For further details see नयतत्त्वप्रकरण Mehesana Edition page 131) (4) प्रदेश It is thus defined "पयसो दलसंचयो" Hence प्रदेश means 'a collection or heap of fragments' of Karma. The number of the fragments of the heap of which each karma is constituted, is not the same. To make it

more clear, let us take the usual illustration of the sweet-ball. Just as a sweet-ball is made up of a quarter of a pound or of half a pound of pounded-wheat, in the same way, the fragments of some karmas are many and those of others are few. This is what is called प्रदेशघ. Thus the fragments of the heap of आयुर्कर्म are the fewest of all the karmas. Those of नामकर्म and गोत्रकर्म are equal and more than those of आयुर्कर्म. Still more than these are those of ज्ञानाघरणीय, दर्शनावरणीय and अतरायकर्म which are also equal. Still more are those of मोहनीयकर्म. And those of the वेदनीय are the greatest in number—(For further details see नवतत्त्वप्रकरण Mehesana Edition Page 132) उदयदीरण सत्ता [Sk. उदयोदीरणया (णा) सत्ता] उदय, उदीरणया (णा) and सत्ता are also technical terms in Jainism like प्रवृत्ति, स्थिति, यद्य etc. For fear of lengthening the notes, we shall not dwell upon them in details here. Those desirous of studying them carefully and minutely should read the Karmagranthas themselves especially the second and the fourth, which throw a very important and useful light upon these terms and explain them beautifully in the best possible manner. We shall, however, only explain here their general sense in order that the student may have a

rough and brief knowledge of the same उदय-
 The karma which we are actually experiencing
 at present is called उदयकर्म or उदय उदीरणा(णा)
 It is thus defined "अप्राप्तस्य (कर्मण) प्रापण उदी-
 रणा " Hence the act of the entering of pre-
 mature कर्म into उदय (or उदयावलिक्का) by a
 sudden change into the अध्यवसाय or लेह्याs
 of the soul is known as उदीरणा Different from
 उदय and उदीरणा there is सत्ता or सत्ताकर्म which
 are the karmas which we have already accu-
 mulated previously (i e in previous life)
 due to वचकर्म Thus उदय उदीरणा and सत्ता to-
 gether with वच are the four stages of Karma
 in Jainism Their thorough and exact knowledge
 in brief can be had from the following extract
 taken from Muni Shree Jivavijaya's commentary
 (वालावयोध) on the Karmagranthas —

"मिथ्यात्वादिभिर्गंधहेतुभिः अजनचूर्णपूर्णसमुद्गक
 चक्षिरतर पुद्गलनिचिते लोके कर्मयोग्यवर्गणापुद्गलै
 रात्मन क्षीरनीरवस् बह्वय य पिडयद्वा अन्योन्याऽनुगमा
 ऽमेदामर संग्रहो बन्ध १। तेषां च यथास्वस्थितिवद्धानां
 कर्मपुद्गलानां अपवर्त्तनादिकरणविशेषरुते स्वाभाविके वा
 स्थित्यपचये (क्षये) सति उदयसमयप्राप्तानां विषाकवेदन
 उदय २। तेषामेव कर्मपुद्गलानां अकालप्राप्तानां जीवसा
 मर्ष्यविशेषादुदयावलिक्काया प्रवेशन उदीरणा ३। तेषामेव
 कर्मपुद्गलानां वचसंक्रामाभ्या लब्ध्वात्मलाभानां निर्नरण-
 सप्रमणरुतस्वरूपप्रच्युत्यभावे सद्भाव सत्ता ४।" Now

here if we do not differentiate between उदय and उदीरणा, we shall get only three stages, which are often called the three काल of कर्म, and which exactly correspond to the three well-known stages of the Vedāntists viz. संचित, क्लियमाण and प्रारम्भ respectively, though there may be some difference in their explanations and other details.

St. 67. संतो (Sk. शान्तः). Tranquil, free from passions; or forbearing. हु, an indeclinable showing wonder, see notes on sts. 18—19.

St. 68. सज्जा. (Sk.) fully equipped, accoutred, possessed.

St. 70. विणयोण्याउ (Sk. विनयावनताः). Bent down due to modesty i. e. humble.

St. 71. समस्ता (Sk. समस्या). A riddle, an enigma, a puzzle.

St. 72. "पुच्छिदि लम्पार एह." This is the first foot of the riddle that the two princesses were asked to solve. गज्यगदिलाए. (Sk. गर्वप्रचि-ट्या) The root प्रच् in Sk. means 'to be crooked'. Hence गर्वप्रचिला would mean 'crooked with pride i. e. puffed up with pride'.

St. 73. This stanza is written in the Apabhraṃśa Dialect, the special feature of which is

that in it the nominative sing. of nouns ending in ओ ends in उ.

St. 74. साहु साहु The repetition shows that she was 'very clever.'

St. 75. जिणवयणरया (Sk. जिनवचनरता). This is a very important and essential quality which a true Jaina must possess. For a real Shrāvaka it is indispensable, so declare the Āgamas: of "जिणाणां धम्मो," also "हं एव सच्चं नीलकं जं जिणेहि पवेदधं" etc. Thus religion consists in following the Commandments of the Jina, believing them to be perfectly true, keeping no doubts whatsoever. As Madanasundari was a true Shrāvikā, she is described here, as being endowed with the quality of possessing a true faith in the words of the Jina.

St. 76. Like st. 73 this stanza is also written in the Apabhraṃśa Dialect. परमपथ Sk. परमपथः) lit. the highest path i. e. Liberation or Moksha.

St. 77. In this stanza we have got an illustration of that figure of speech which is known as अर्थोत्तरन्यास in which 'a general statement is supported by a particular statement or vice versa'. कुदिदृष्टीणं (Sk. कुदृष्टीनां). By this phrase is here meant the मिथ्यादृष्टि or मिथ्याह्वी i. e. heretics or non-believers.

St. 80 तार (Sk.) Lit. it means 'clear, pre-eminent i.e. exalted, magnanimous.'

Sts. 83, 84 are to be construed together.

St. 85. प्रवण (Sk. प्रवण) has the sense of 'ready or eager.'

St. 87. अदिवह्नी (Sk.) also called नागवह्नी meaning 'piper betel.' पूग (Sk.) also called कुमुक meaning 'the areca or betel-nut-tree,

Sts. 89 to 91 are to be construed together किर as well as हर and हिर are indeclinables in Pk. for Sk. किल 'indeed.' See Hem. VIII. 2. 186. which says "किरेर हिर किलार्थे वा."

In sts. 82 and 88 to 97, the poet discusses the question of marriage. According to him, marriage—whether marriage by parents or choice-marriage or any other kind of marriage—is a contract already decided by our actions of former life. A certain wife or husband is already decided in this life for a male or a female respectively according to their actions of former birth. Whatever system of marriage we adopt, we are sure to get that particular bride or bridegroom that is already decided for us and none else. *Thus happiness of marriage does not depend upon any system of marriage, but it depends upon our actions of former birth.* If our

former actions are bad, even choice-marriage will bring us misery and if our actions are good even marriage by parents or any other kind of marriage will bring us happiness. The author, however, gives a better place to marriage by parents which, according to him, cultivates in our hearts the virtue of modesty which many times becomes a cause of happiness in the end as was in the case of Mayanasundari, whereas choice-marriage on the contrary brings the vices of arrogance and immodesty which often become the cause of misery in the end as was in the case of Surasundari. Save this reason, he has no system of marriage to advocate. The only thing that he wants to emphasize is that *whatever system of marriage might be, the happiness or otherwise of it does not depend upon any such system, but it depends upon a person's actions of former birth.* This is the view of the author, a Jaina Āchārya, and hence it is the view of Jainism as well, and any believer in the theory of Karma (as propounded in the 6 Karmagranthas) will certainly adopt this view.

St. 92. The second half of this stanza is a सुमापित. For similar thought cf. " लिखितमपि ललाटे प्रोज्झितुं को समर्थः । "

St. 93. This stanza is also a सुभाषित verse.

St. 94. This verse serves, as it were, to be a prophecy on the part of Madanasundari. She, though married to a leper, becomes happy in the end because she was meritorious, whereas Surasundari, even though married to a promising prince, becomes miserable in the end because she was devoid of merits.

St. 96. लहु (Sk लघु) has here got the sense of 'at once'.

St. 97. द्रव्याद्या (Sk. द्रव्यादिका) This refers to the well-known four items द्रव्य, क्षेत्र, काल, and भाव. For the idea in the second line cf. कुम्भापुत्र verse 81. line. 2. "जेणप्पन्ति सुरा विमघणाणि कम्माणुसारेण."

St. 98. कील (as well as किय and कम्हा) are used in Pk. for Sk. कथम् meaning 'how', (see Hem. VIII. 3. 68).

St. 99. माणेमि (Sk. मानयामि). The causal of the root मन् is sometimes used, as here, in the sense of 'to experience'.

St. 100. This stanza is one of the few beautiful सुभाषितs in our text.

St. 101. इतो (Sk. आयन् i. e. उदयमाणञ्छन्) from इ to go; 'which has arisen'. अप्यपुत्रिमा (Sk.

अल्पपुण्यिका). अल्प meaning 'little' is many times used in Pk. to show negation. Hence अल्पपुण्यिका means 'having little merits i.e. having no merits.' गुण here means 'obligation, good.'

St. 103. In the second half of this stanza, we have got an instance of रूपक or that figure of speech which is known as 'Metaphor' in English, in which the उपमान and the उपमेय on account of their very close resemblance are taken to be identical and described as such; and it is generally recognised by the introduction of words like रूप, यव etc. Thus here king Prajāpāla is taken to be identical to कर्मरुद्ध and कर्मन्त and described as such. कर्मन्तो (Sk. कृतान्तो. Yama, the god of death.

St. 104. धनलभमिच्छिणो (Sk. धनलवभारिथिनः) those desirous of a paltry sum of money. मुहुर्ययं (Sk. मुरप्रिय) honey-moonth (words).

St. 107. सुंदर (Sk.) beautiful i. e. 'good'. It is used in this sense in the Upā-akadaś' Sūtra also, where the doctrine of Lord Mahāvira is said to be सुंदर or 'good,' and that of Mankhaliputta Gosālo to be मङ्गुली or 'bad'. असुंदरच्चिय, see notes on नियमावुच्चिय and सिरिपालुच्य in sts. 21 and 38 respectively.

St. 109. रत्नादिया (Sk. रतिचाटिका). 'A p'

garden'. The commentator renders it as राज-वाटिका. It appears, that the commentator has taken the word रज as Standing for राय (राजन्). The word रज is found as an optional form for राय in Prakrit. The word रज्ज्वाडिया Corresponds to 'रायवाडिया' or 'the royal garden' mentioned in st. 110.

St. 110 घमघमंतो (Sk.) Burning with rage. This is an onomatopoeic word which is a word in which 'the sound resembles the sense.'

St. 112. परमत्थ (Sk. परमार्थ-भाषार्थ) lit. the essence i. e. the secret.

St. 113. सशौण्डीरा (Sk. सशौण्डीर्याः) शौण्डीर्य in Sk. means पराक्रम or valour (from the adj. शौण्डीर, which means 'elevated, full of valour etc.'). Hence सशौण्डीर्याः means 'full of valour, brave'. फकुट्ठ (Sk. कुष्ठ) Leprosy—a disease of which there are 18 varieties for which see notes on st. 311.

St. 114. उंबरय (Sk. उबरक) It is a Desī word and is one of the 18 varieties of the disease of Leprosy.

Sts. 115, 116. In these two stanzas we have got a beautiful instance of व्याजस्तुति or what is called 'Irony' in English. This figure of speech expresses the contrary of what is really meant.

there being generally something in the tone or manner to show what is really meant 'A satire may be disguised in the form of a compliment or a compliment in the form of a satire' वेसरो (Sk) has the sense of अभ्युत्तरो or 'a mule' धिनि-धिनिशब्दा (Sk धिनिधिनिशब्दा) Persons producing 'Dhini, Dhini' sound, cf the word घमघमतो in St 110

St 116 मण्डलवर् (Sk मण्डलयन्त) मण्डल' like उवरय or उवर is a kind of leprosy with red round spots ददुल (Sk ददुमत्) Like उवर and मण्डल ददु (द्रु) is also a kind of leprosy generally called 'Herpes' यथाहसो (Sk स्थगि कायतो—ताम्बूलघरो) यथ or यथा (Sk स्थगिना) means 'a betel-box,' and आहत्त (Sk आयत्त) means 'bearing, possessing' Hence यथाहसो means the bearer of the betel-box'

St 117 पसूयवाया (Sk प्रसूतिक्वाता) Those who had got the disease of प्रसूतिक्वात i.e. the wind produced in the womb during the pangs of travail' कच्छादमेहि (Sk कच्छुदमाभ्याम) कच्छु (च्छु) means 'Itch or scab' It is equivalent to Guj) पुन-नी (N B Here उ of कच्छु is changed to आ—any vowel substituted for any other vowel) दग्ध (Sk दर्भ) It generally means Kus'a grass, but here it means a kind of disease, p

haps giving pain similar to that given by the piercing of thorns विडचिञ्चयामासमन्यता (Sk विचर्चिकापामासमन्यता) Suffering from पामा which is a skin-disease resembling विचर्चिका : ■ itob or scab (विचर्चिकाजातीया या पामा तया समन्यता)

St 118 पेटक (Sk पेटक-समूह) पेटक (also पिटक) means a collection, a multitude, a crowd etc' It also means a basket & bag, a box पजिञ्च It is a Des's word meaning ' a gift which a supplicant demands' The commentator explains it as " मुपमार्गित दान. "

St 122 दुय (Sk द्रुत-शीघ्र) at once

St 125 समस्ति (Sk. समस्ति) from अस् with सम् 'to be विधत्तुस्ति (Sl निरुहो + इति) cf णिय भावुच्चिय, सिदिपालुञ्च and अनुदरच्चिय in Sts 21, 38 and 107 respectively

St 126 पण्ड (Sk रण्ड) a cloth, a garment

St 128 निर see notes on St 99

St 132 तुल्लायर causal of तुल्ल (also थोल्) a Pk root in the sense of Sk कृ to tell (see Hem VIII 4 2)

St 133 द्रु is an indeclinable in Pk used to denote 'question, prevention, disregard, driving and gift' (see Hem VIII 2 197. which says " दान-पृच्छा-निवारणे ")

St. 137. The second half of this stanza is a सुभाषित.

St. 138. बोलेमि (Sk. बोडयामि) 'spoil'.

St. 142. साहंति (Sk. साधयन्ती) 'accomplishing, performing.'

St. 143. सुच्चिद्य (Sk. स एव) cf. जियभाषुच्चिद्य, सिदिपालुच्च, असुदरुच्चिद्य, यियप्पुत्ति etc.

St. 144. माउलओ (Sk. मातुलो) Maternal uncle.

St. 145. सत्ताओ (Sk. सत्यात्) सत्य here means 'courage'. The root चल् in the sense of 'to swerve or deviate' governs the ablative.

St. 148. दिव्यं (Sk. दैवं) Fate.

St. 151. सोहण (Sk. शोभन) Good, auspicious.

St. 153. हुं, हुं. This shows 'disregard' of the king who speaks nonically.

Sts. 155 to 158 are written in the श्रिष्टु metre in which a verse has got four 'pādis' each पाद or foot consisting of 11 syllables; and they are some of the few difficult stanzas met with at random in the text, and contain the description of the marriage ceremony of Puraṇḍari.

St. 155. पयड (Sk. प्रयुज्ज) here means 'fixed'. घट (Sk.). A crowd, a multitude.

‘अन्वित (marked with, possessed of)’ by the commentator माल is a Desī word having the sense of मंडप or ‘a pendal’ constructed for a marriage ceremony etc (see Hem’s Des’ināmamala, 6 146) कूर (र) is a Sk word meaning ‘food’ घवल lit means ‘white, beautiful’, hence secondarily it means ‘auspicious’ and then ‘auspicious songs’ the adjective being used as a noun घवलदिभत (Sk घवलद्वान) therefore, means singing (lit giving) auspicious songs सुवासिणि (Sk सुवासिनी) Here it has got the sense of ‘a young woman whose husband is alive’ पुरधि (Sk पुरधि-धी) an elderly woman whose husband and children are living

St 157 मद्दल (Sk मर्दल-मृदग) A kind of drum चड्फल (Sk चतुर्फल १ ० चतुर्गुण) lit four-fold १ ■ ‘many’

St 158 हथलेय is a Desī word in the sense of Sk. हस्तग्रहण १ र पाणिग्रहण १ ■ ‘accepting the hand of the bride’ of Guj हस्तभे-पा, हाथेवाले etc मडलविधि (Sk मडलविधि) ‘The ceremony of going round (the fire three times)’, what is generally known as ‘भग-देरा in Guj

Sts 159, 160 are to be construed together

St 160 पाय (Sk प्राय) has got the sense of ‘most probably (यादुल्येन)’ here (and not the usual sense of ‘generally’) कुसंगचणिम (Sk

कुसगजनिर्तं) 'produced i e come on account of the bad (i e infected) company ' of lepers This shows that Umbara was not a leper by birth but the disease had come to him on account of his accidental association with the lepers, to whom he had been brought by fate We shall see later on that this Umbara is none else but King Shripāla, the hero of our story himself

St 166 कलुष (Sk कलुष) lit turbid, dis-pleased i e 'pale'

St. 167. दूहनेह (Sk दुःखापयति) 'gives pain', of Guj ' दुःखवतु, दुःखावतु '

St 168 महिलाजन्मं केरिसय (Sk महिलाजन्म कीदृश ?-अशुद्धमेवेति भाव) 'how (foul) is the birth of a woman ?' It is said in Jainism that a soul gets the birth of a woman in this world as a result of infinite heaps, so to say, of sin ('अनन्तपापराशय '), which it has committed during its transmigrations from one existence to the other Hence it is said to be very foul and impure here. In spite of this, it should be remembered, however, that women are not looked down upon in Jainism, and perfection and liberation are not denied to them The Digambaras, however, hold that a woman

cannot go to Moksha. Even though their birth is very foul, and a result of heaps of sins, yet they can shake off all their sinful actions and get emancipation by living the lives of 'satees' like Mayanasundari, Savitri, Sita, Damayanti, Chandanbala, Sulochana and others who serve as beacon lights to them. It is a matter of great regret, however, that such 'satees' are very rare, the majority of the woman-world instead of alleviating the heaps of their evil karmas, living such crooked lives which go on accumulating them, thus 'adding fuel to fire and preparing a way which certainly leads them to नरक or hell, the abode of endless pain and misery from which they can hardly emerge out again.

St 169 This is a very beautiful stanza emphasizing the importance of the virtue of chastity in women.

St 170 निश्चिद्य (Sk. निश्चित) for certain

St 171 सत्त (Sk. सत्त्व) Stuff, e. courage
उदयाचल (Sk.) The rising mountain, e. the mountain Nisadha चूर्लिख (Sk. चूर्लिखा-शिख) Top

St 172 नुरतो (Sk. त्वरमाण) Swiftly, speedily, quickly, at once
रिसद (Sk. रूपम) The First

Tirthankara of the Jains of the present *avasarpini*, generally known by the name आदिनाथ

St 173 थोउं (Sk स्तोतु) थुण is a Pk root for Sk स्तु to praise (see Hem VIII 4 241) and from that we get the infinitive थोउ or थोत्तु

Sts 174 to 178 contain a beautiful eulogy or panegyric (स्तुति) of Lord Rsabha in exquisite words. They are some more difficult stanzas met with in the text

St 174 भर (Sl) has got the sense of 'excess' here, cf कोपमरेण, and not the usual sense of 'burden' etc, नमिर (Sk नम्र) lit 'humble' or 'bent down'. This is an instance of what is called स्वरभक्ति often met with in Pk which is 'the splitting up of two conjunct consonants by means of a vowel (स्वरेण भक्ति स्वरभक्ति) उज्जल (Sk उज्ज्वल) lit bright or white. Fame is always conventionally taken by poets to be possessed of a white colour. केवल (Sk) lit 'only', here it has got the sense of 'पूर्ण' or 'full' as the commentator explains किर्तिपूर (Sk कीर्तिपूर) 'flood of 'name' भुवन is explained by the commentator as "लोकत्रयं" the three worlds अतर घेरि (Sk अतरंगी) The internal enemies such as काम, क्रोध, मान, माया and लोभ

St 175 सूक्ष्म cf नियमासुचिचय etc तमतिमिर

(Sk.) darkness in the form of ignorance. Lit. तम like तिमिर means 'darkness', but here it has got the sense of 'ignorance'. खेयर (Sk. खेचर) lit. those who have got the power of moving in the sky, i. e. the विद्याधर or 'demi-gods'. पायडिय (Sk. प्रकटितः) lit. shown i. e. done.

St 176. वासवगुरु. वासव means Indra, therefore, वासवगुरु means 'the preceptor of Indra,' which is the same as सकगुरु' in st. 44 गोचर (Sk. गोचर) It is the short form of गोचरविषय i. e. an object of range, hence secondarily an object of praise विकास [Sk. विकास (श)] has, as the commentator says, the sense of विस्तार or 'spread' here. कास (Sk. काश or कास) 'A kind of grass used for preparing mats, roofs etc which is known for its brightness लीला lit. sport i. e. practising अवहीला or what is more commonly used as अवहीलना, or हेलना meaning disregard, contempt, despising, disparagement, slighting off

St 178 हीला—same as अवहीलना explained above. अकृतसाय [Sk. अकृतशाप (आज्ञोशः)] 'not imprecated'. भा (Sk.) is equivalent to प्रभा, both meaning 'light'. नाहत्तुं करि (Sk. नायत्यं कुरु), 'show us your lordship', i. e. show us your favour and do us good.

St. 177. इत्त (Sk. इति). The word इति at

the beginning of a sentence is changed to इम in Pk. विजयविजयसिरिपालपद्मे (Sk. विजयविजयश्रीपालप्रभा) Here there is a play or pun upon the word 'सिरिपाल', and accordingly, the phrase has got two meanings (1) The Lord who is the protector of सिरि (Sk. श्री) i.e. 'the goddess of victory' of the three worlds (2) The Lord of सिरिपाल (Sk. श्रीपाल) i.e. king Shripala who is victorious in all the three worlds मयणाहिम्न (Sk. मदनाहित) This phrase also has got two meanings, there being a play upon the word 'मयण' (1) The enemy (अहित) of मयण (Sk. मदन) i.e. the god of love, (2) The benefactor of मयण i.e. Mayanasundari मणह (Sk. मनस) 'ह' is the genitive sing termination in Pk.

St 179 धुणइ (Sk. स्तीति) see notes on St 173 जिणकटा (Sk. जिनकंठात्) The ablative sing termination is generally dropped optionally in Pk. करडिअरुलेण (Sk. करस्थितफलेन) The commentator remarks "करस्थितयोनपूरकादिफलेन", hence by फल is meant the चीनपूरकफल i.e. the fruit of the Citron tree or such other fruit By this fruit is here to be taken not the actual fruit of that tree (because such actual fruits are never placed in the hands of the idol of the Jina) but a gold or silver fruit having the shape of the चीनपूरक fruit (such fruits being often placed in the hands of the idol of the Jina)

St 180 सहस्रति (Sk सहसा+इति) of गणितभाष्य-
चिन्ता etc इति is used here for the sake of
metre “पादपूर्णे”

St 181 फिट्टिस्सह (Sk भ्रंशियति) फिट्ट is a
Pk root in the sense of Sk भंश् to be des-
troyed, to perish (see Hem VIII 4 177)
सजोगो (Sk संयोग) circumstance

St. 183 गुरुणो etc The plural is used for
the singular in order to show respect परितः
Sl परितः-व्याप्त) lit surrounded by i.e. full of

Sts 184 to 228 contain the preaching of
the sage Munichandra, its purport being to
emphasize the greatness of the ‘Navapada’

St 184 अनुच्छट् (Sk) lit not insignificant
i.e. not short, i.e. long

St 188 वाय short of अपवाय (Sk अपवाद)
prattling, abuse, censure etc of “लोकापवादार्थं”

St 189 सावज्ज (Sk सावय) is a technical
term in Jainism meaning ‘sinful’ It connotes any
action which involves ‘himsa’ of any one of the
6 kinds of living organisms mentioned in Jain-
ism known as the ‘षड्कायजीवः’* as well as any

* They are (1) पृथ्वीकाय or the earth-bodies, (2)
अरकाय or water-bodies (3) तेजकाय or fire-bodies,
(4) वायुकाय or wind-bodies, (5) धनस्पतिकाय
or plants, (6) असकाय or all moving creatures

other kind of sinful or faulty action whatsoever. तिगिच्छं (Sk. चिकित्सा) see notes on St. 56. It should be noted here in this verse from the words of the sage *Munichanda* that the *Jaina Sādhus* are prohibited from engaging themselves into any sinful or faulty (सायद्य) action which includes also the prescription of any kind of medicine or telling any spell, charm or incantation etc., because, they, either directly or indirectly, involve 'himsā' of any one of the 8 kinds of living organisms. Hence those monks who are engaging themselves in doing such things are not true *Jaina* monks. For a similar idea cf. the 'समिस्त' *Adhyayana* (i. e. the fifteenth *Adhyayana*) of the *Uttarādhyayana Sutra* verses 7 to 10 :—

“ छिन्नं सर भोममंतलिरप्यं मुविणं हरिखणं वंडघाधुविजं ।
 'अगधियारं सरस्त विजयं जो यिलहिं न नीयइ स भिरगू ॥
 मंतं मूलं विगिहं यिलखितं यमणविदेयणधूमनेत्तसिणणं ।
 आउरसरणं तिगिच्छियं च तं परिणाय परिवदए स भिरगू ॥
 सत्तिपणणउग्गसयपुत्ता माहणमोइयविमिहा य सिप्पिणो ।
 नो तेमि ययइ सिलोमपुंयं तं परिणाय परिवदए स भिरगू ॥
 गिहिणो जे पयइएण दिट्ठा अपयइएण च संधुया हवेत्ता ।
 तेसि इहलोइयफलद्वयाए जो संयवे न करेद त भिरगू ॥”

‘He who does not profess and live on divination from cuts and shreds, from sounds on

the earth or in the sky (which includes astrology), from dreams, from science of telling future etc., from the characteristic marks on the body, from sticks, from properties of buildings and fields, from throbbing, from the meanings of the cries (of birds animals etc)—is a true monk.

Spells, roots, every kind of medicinal treatment, emetics (i.e. vomiting), purgatives, fumigation anointing of the eye and bathing, the patient's lamentation and his consolation,—he who abstains from all these things is a true monk.

‘He, who does not praise or pay attention to the warriors, Ugras, princes, Brahmanas, Bhogas and artists of all sorts, who abstains from these,—is a true monk.

He, who does not, for earthly gain cultivate familiarity with householders, with whom he became acquainted as a monk, or was in friendly relation before he became a monk,—is a true monk.

Thus we see that a monk is prohibited from professing all prophetic arts and this is to be especially borne in mind in these days when certain strolling monks are practising them apparently to insinuate themselves into the graces of

laymen and laywomen. According to the commandments of the Scriptures, such monks would not be called true monks. In the Sūtrakṛtāṅga Sūtra also, a similar view is propounded. Hence true monks, according to the scriptures are never to engage themselves in practising any such prophetic arts.

St. 190. समन्त्रि. see notes on St. 125. आराधनं नवपादं. (Sk. नवपदानां आराधना). The worship or propitiation of the Nine Dignities already explained fully in notes on St. 1. Here the poet, through the mouth of the sage Munichanda, introduces the main object of his writing the story of Śrīvāla which is to create in our hearts a devotion for the Navapada which as he says, is the root-cause of all our happiness in this world as well as in the next, and which, as he says further, has enabled, enables and will enable many a soul in getting themselves to be emancipated.

St. 191. St. 23 and this stanza are exactly the same word to word, the only difference being in the last word of each. In st. 23, the last word is मुनेयः and in this stanza it is परमतत्तं

St. 192. अवयवो (Sk. अवतारः). The essence.

St. 193 किर see notes on sts 89 to 91 हु see notes on Sts 18, 19, निष्मंतं (Sk. निष्मंतं-नि सं-देहम्) undoubtedly

St 194 जेने (Sk अनेके) In Pk the अ of अनेरे is dropped optionally

St 195. The first line of this stanza is verbatim similar to the first line of st 34 उद्धार (Sk.) The Extracted Rite The recitation rite of the *Siddhacharya* explained in the following stanzas, has been extracted, as the poet himself says in st 227, from the Tenth Purāṇa called Vidyamuvada.

Some learned Jaina Sādhus who might be well-versed in the *Science of Yantras* if approached and consulted will also throw much light upon its understanding and recitation rite. Some books dealing with the said *Yantra* if available may also be read and consulted.*

उर्ध्वाधः सह 'र'कारेण वर्त्तते इतिउर्ध्वाधःसरं।) Now in the symbol 'ॐ' that we have already got we are to put 'र' above and below in the letter 'ह' and then we get the symbol 'ॐ'. सनायविन्दुकलं (Sk. सनादविन्दुकलं) 'नाद' means '■ nasal sound represented by ■ semi-circle or as the commentator says 'अर्द्धचन्द्राकार.' (∩) 'विन्दुकला means 'the dot over a letter representing the अनुस्वार (.)' Hence the whole phrase 'सनायविन्दुकलं' means 'together with the अनुनासिक (∩) and अनुस्वार (.)'. Now taking all the three phrases together, we get the symbol 'ॐ ∩' सपणवयीभाणादय (Sk. सप्र णवयीजानादय) प्रणव means 'the sacred syllable om (ॐ)' धीज means 'the mystical letter forming the essential part of the mantra of a deity, viz ह्रीं' अनाहत means 'a circle, (कुण्डलाकार 'o')' Now the whole phrase means that we have to write ॐ before ॐ ∩, and ह्रीं before ॐ ॐ ∩, and then round about the symbol 'ह्रीं ॐ ॐ ∩' thus obtained we are to draw two circles. Then the final symbol will be —



अंतसर (Sk. अन्त्यस्वर) Having (16) vowel

(viz अ, आ, इ, ई, उ, ऊ, ऋ, ॠ, ए, ऐ, ओ, औ, अ, य,) at the end. This means that round about (सर्त) the final symbol obtained above, we are to put all the (16) vowels सरह (Sk स्मरत) remember in the mind & recite or write

St 197 This stanza gives us the description of the first चलय having a lotus-like shape with eight petals अष्टदलचलय [Sk अष्टदलचलय (य)] A (lotus-like) circle having 8 petals सपणवमायाइय सुचाहते (Sk सपणवमायादिकान् स्वाहातान्) Together with ॐ, द्वीकार (माया) and स्वाहा माया is a synonym of चीज both meaning द्वी सिंघाय (Sk सिद्धादिकान्) : ० सिद्ध, आचार्य, उपाध्याय and साधु दसणाइय (Sk दर्शनादीनि) : १ दर्शन, ज्ञान, चारित्र and तप.

The method of drawing the first चलय described here is roughly as follows —

First we are to draw a lotus-like circle having 8 petals Then we are to bow down to the सिद्ध, आचार्य, उपाध्याय and साधु writing the formula 'ॐ द्वी स्वाहा in all the 4 directions respectively, putting in the ellipse the name of the four Dignities in the dative case one by one according to their ranks In the same way we are to bow down to दर्शन ज्ञान, चारित्र and तप in the four by-directions writing the same formula in the same manner

St 198 This stanza gives the description of the second चलय which is to be placed outside round about the first and which has the shape of a regular round circle having 16 petals साणाहय (Sk. सानाहतान्) having circles round them वर्गो (Sk. वर्गान्) The (8) letters viz अ, क, च, ट, त, प, य, श परमिट्टि-पदमपय (Sk परमेष्टि प्रथमपदानि) The first परमेष्टिपद 1 e we are to write the name of the First Dignity अरिहन्त thus :— 'ॐ नमो अरिहन्ताय' eight times

The description of the second चलय is roughly as follows — It is of a regular round shape having 16 petals In the alternate 8 petals out of these, we are to write the 8 letters अ, क, च, ट, त, प, य, श respectively, and in each of the remaining 8 alternate petals, we are to write the formula 'ॐ ह्रीं नमो अरिहन्ताय'.

St 199 पायाहिणेण (Sk प्रादक्षिण्येन) Drawn from the right लब्धिपय (Sk लब्धिपदानि) The 'Labbhis or Supernatural Powers' The third चलय can roughly be described as follows:—

First we are to draw three circles round about the Yantra got upto now and then we are to draw 8 cane-like petals circumscribed by these circles. Then in the intervening spaces between the 8 petals in each circle we are to

write the लघ्विपद In each intervening space in each circle we are to write two लघ्विपद Thus in each circle there will be 16 लघ्विपद Therefore, in the three circles taken together there will be 48 लघ्विपद in all Thus is completed the description of the third चलय.

St 200 ते refers to लघ्विपदानि In Sk लघ्विपद is neuter, but in Pk it is treated as masculine hence we have got ते (mas) and not ताद् (neuter) सम (Sk सम्यक्) well

St 201 त १ e the whole Yantra formed upto now त्रिगुणेन (Sk त्रिगुणेन) गुण means रेखा or line hence त्रिगुण here means the गुण or रेखा circled three (and a half) times परिहीद् (Sk परिही) on the circumference पादप (Sk पादुका) The यौगिक or etymological sense of the word 'पादुका' is 'sandals', but here we are not to take this etymological sense, but its रूढ or conventional meaning which is 'foot-prints' Cf Guj 'पद्म'.

St 202 This stanza enumerates the 8 pairs of foot-prints referred to in the former stanza गणि (Sk गणिन्) It is a technical word in Jainism meaning 'a Sadhu standing at the head of a Gana (or a group of monks) i.e. the Head or the Ācharya of the Jaina Church.

गुरु (Sk.) Here it refers to 'the उपोध्याय who teaches the Āgamas etc. to other monks. परम. This word here refers to the Jaina Sādhus who are the great (परम) 'Gurus' of the world. अदिष्ट (Sk. अदृष्ट i. e. अदृष्टगुरुव.) The 'Gurus' whom we have not come across in our life, अनंतसु-गुरुणं (Sk. अनंतसुगुरुणाम्) refers to the infinite number of holy Sādhus that are moving in the whole universe. दुरणंताण गुरुण (Sk. दुरणंतानाम् गुरुणाम्-अनंतानंतगुरुणाम्) This term refers to the innumerable 'Sādhus' that are moving in the universe at present, that were moving in the universe in the past, and that will move in the universe in future.

The method of bowing down to the 8 गुरुपादुकाः or Paṅgalās as explained in Sts. 201 and 202 is as follows.—

Over the top of the Yantra got upto now, we are to write the letter ह्रीं and then beginning from the sign '}' representing a long इ of ह्रीं, we are to draw a रेखा or a curved line circled three and a half times, the letter ह्रीं being written at the end of the half-drawn 4th circle of the above mentioned रेखा. Then on the circumference of this रेखा, we are to meditate upon the 8 गुरुपादुकाः, the formula of reciting or writ-

ting them being of the type 'ॐ ह्रीं अर्हत्पादु-
काम्यो नमः', the remaining गुरुपदs having to be
substituted for अर्हत् turn by turn.

St. 203. रेखादुग (Sk. रेखाद्विक). Round about
the Yantra got upto now, we are to draw two रेखाs
(i. e. curved lines) of the shape of semi-circles—
one on the right-hand side, and one on the left-
hand side—which when joined together will
form the shape of a *kalas'a* (or jar). अमृत-
मंडलं (Sk. अमृतमंडलं). The '*kalas'a*-like circle, ob-
tained as explained above, is here termed as
अमृतमंडल. व see notes on St. 31. जयाइ (Sk.
जयादि). The four शासनदेवीs or दिक्कुमारीs i. e.
goddesses that guard or preside over the Jaina
S'āsana (or Order). They are (1) जया, (2) विजया,
(3) जयन्ती, (4) अपराजिता, who reside in the four
principal directions of the mountain रुचक. जम्भाइ
(Sk. जम्भादि). This also refers to the group of
other 4 शासनदेवीs or दिक्कुमारीs viz. (1) जम्भा,
(2) पम्भा, (3) मोहा, (4) गन्धा who reside in the
four by-directions of the mountain रुचक. The
description of the अमृतमंडल is as follows:—

Round about the Yantra formed upto
now we are to draw two रेखाs or semi-circles—
one on the right hand side and one on the left
hand side which when joined

form the shape of a *kalas'a* (or jar) This whole *Yantra* thus obtained is termed *अमृतमंडल* which, as the author says, is presided over the 4 principal directions viz north, east, south and west, by the four *दिक्कुमारीः जया, विजया, जयन्ती* and *अपराजिता* respectively, and over the four by-directions by the other 4 *दिक्कुमारीः जम्भा, पद्मा, मोहा* and *गन्धा* respectively

St 204 *सिरिविमलस्वामि* (श्री विमलस्वामी) *Vimalaswami* is not the same as *Vimalanatha*, the thirteenth Tirthankara but it is the name of a god who presides over the *Siddhachakra*, and who resides in *सौधर्मदेवलोक* He is sometimes called *Vimaleshwara* also पयाण (श्री पदाना) Here it refers to *मन्त्रपद*s or 'the words of the sacred texts' and not 'feet' as usual The formula of reciting these *मन्त्रपद*s is as follows —

Round about the *Amrtamandala*, we are to draw a circle and write on its circumference the *मन्त्रपद*s of the gods and goddesses presiding over the *सिद्धचक्र*, the formula of writing them being 'ॐ ह्रीं विमलस्वामिने नमः' etc

Sts 205-206 *विज्ञादेवि* (श्री विद्यादेवि) The goddess of Learning The *विद्यादेवी*s are 16 in number, *Rohini* being the chief of them *सासन-सुर* (श्री सासनसुर) a god presiding over the

Jaina शासन or Order, or शासनदेव as he is generally called Su h शासनदेव are said to be 24 in number, the गोमुखयक्ष being the chief of them सासनदेवि (Sk शासनदेवी) Corresponding to the शासनदेव mentioned above, there are the शासन देवीs which are also 24 in number, चक्रेश्वरी (Sk चक्रेश्वरी) being the chief of them मूलग्रह (Sk मूलग्रह : ० कलशमूलग्रह) Having the planets at the base of the whole *kalas'a-like Yantra* The planets are nine in number and they are mentioned in the following verse —

‘ सूर्यश्चन्द्रो मंगलश्च बुधश्चापि बृहस्पति ।

शुक्र शनैश्चरो राहु केतुश्चेति ग्रहा नव ॥

कठणिहि (Sk कठनिधि) Having the *Nidhis* or Treasures which form the neck of the whole *kalas'a-like Yantra* The *Nidhis* are also nine in number and are enumerated in the Jaina scriptures thus —

‘ नैसर्ग्य १ पाण्डुकश्चाथ २ पिङ्गल ३ सर्वरत्नक ४ ।

महापद्म ५ काल ६ महाकालो ७ माणव ८ शङ्खका ९ ॥

There is some difference, as will be seen, in this list and the list of the nine ‘*nidhis*’ of Kubera enumerated in Apte's Dictionary in the following shloka —

‘ महापद्मश्च पद्मश्च शङ्खो मकरकच्छपौ ।

मुकुदकुदनीलाश्च, सर्वश्च निधयो नव ॥ ’

चउपडिहारं (Sk. चतुर्प्रतीहारं). Having the four प्रतीहारस or door-keepers viz. (1) कुमुद, (2) मञ्जन, (3) वामन and (4) पुष्पदत्त. चउवीरं (Sk. चतुर्वीरं). Having the four वीरस or warriors viz. (1) मणिमद्र, (2) पूर्णमद्र, (3) कपिल and (4) पिङ्गल. दिसियाल (Sk. दिक्पाल). The guardian of the quarter. Corresponding to the 10 quarters, there are 10 guardians of quarters which are mentioned in Jainism as follows —

(1) Indra, (2) Agni, (3) Yama, (4) Nairuta, (5) Varuna, (6) Vāyu, (7) Kubera, (8) Isāna, (9) Brahmā and (10) Nāga. Sometimes, they are taken to be 8 in number omitting the last two. खित्वाल (Sk. क्षेत्रपाल) The guardian of the continents.

The further process of the *Yantra* as explained in these two verses is as follows:—

Round about the *Yantra* got upto now we are to draw a circle writing on its circumference the names of the 16 विद्यादेवीस, the formula being of the type, 'ॐ ह्रीं रोहिण्यै नमः' etc. Then round about this circle, we are to draw another circle writing on the left and right of its circumference, the names of the शासनदेवस and शासनदेवीस respectively. Then at the base of the whole 'kalas'a'-like

Yantra, we are to write the names of the 9 planets, the formula being of the type, 'ॐ वादित्याय (सूर्याय) नमः'. Then on the right and left of the neck of the whole '*Kalas'a*'-like *Yantra*, we are to write the names of the *Nine Nidhis*, the formula being of the type, 'ॐ नैसर्गकाय नमः'. Then round the *Yantra* formed upto now, we are to write the names of 'the Four Door-keepers' in the four principal directions and in the four by-directions, the names of 'the Four Warriors.' Then on the circumference of the whole *Yantra* we are to write in order the names of 'the Ten Guardians of the Quarters' in the ten directions respectively, the formula being of the type, 'ॐ इन्द्राय नमः.' and then in the four corners just near the names of the guardians of the by-directions, we are to write the names of the क्षेत्रपाल, विमलस्वामी, चक्रेश्वरी and अमरसिद्धसिद्धचक्राधिपति respectively, the formula being of the type, 'ॐ क्षेत्रपालाय नमः'. Thus the whole *Yantra* will be completed.

Here in these tedious to understand but lucid verses, the author has shown us his genius by giving us in brief—and 'brevity is the soul of wit'—an exquisite description of the सिद्धचक्रयंत्र which, we must admit, can be done only

by few poets, who have got a mastery over the science of Yantras and who are possessed of extra-ordinary power of observation, imagination and expression.

St. 207. विज्ञाणुवाय (Sk विद्यानुवाद्). It is the name of the 'Tenth Purva' out of the 14 Purvas परमर्त्यं (Sk परमाथ) Essence. सिद्धिभो (Sk सिद्धय) The Superhuman Powers or Faculties. These are 8 in number and are enumerated in the following Shloka:—

“ अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा ।

ईशित्वं च वशित्वं च तथा कामावसायिता ॥ ”

Thus they are (1) 'Animā' or the superhuman power of being as small as an atom, (2) 'Laghimā' or the supernatural power of assuming excessive lightness at will, (3) 'Prāpti' or the supernatural power of obtaining anything we want, (4) 'Prākāmyam' or Irresistible Will, (5) 'Mahimā' or the supernatural power of increasing size at will, (6) 'Iśitvam' or the supernatural power of getting lordship over the world, (7) 'Vasitvam' or the supernatural power of bewitching the minds of other persons, and (8) 'Kāmāvasāyitā' or the supernatural power of suppressing our passions and desires.

St. 208. सुकज्ज्ञाण (Sk. शुक्लज्ञान) The White

1e Pure Meditation In Jainism there are Four Kinds of Meditation, viz (1) आर्तध्यान, (2) रौद्र ध्यान, (3) धर्मध्यान and (4) शुक्लध्यान the first two being meditations of a bad nature and the last two of a good one, the शुक्लध्यान being the best निजरा (Sl निर्जरा) the Destruction of Karma—one of the Nine Tattvas or Categories of fundamental truth in Jainism, it being the seventh in chronological order. In नवतत्त्वप्रकरण, it is thus defined 'बारसनिहं कयो निजरा' The Twelve fold Penance is 'Nijara' For the Twelve fold Penance see notes on St 26

St 209 चुज see notes on St 34

St 210 परमपुरिस (Sl परमपुरुष) lit the Supreme Being i e the Tirthankara

St 211 अदृष्टमहासिद्धिदायक (Sl. अष्टमहासिद्धि दायक) The Giver of the Light Great Siddhis already explained in St 207

St 212 This stanza tells us that before a man can become the propitiator of the Siddha *chalra* it is necessary that he should first cultivate in him the virtues of forgiveness self-control, and freedom from passions

St 214 अघाय (Sl अपाय-कष्ट) Misery, misfortune.

St 215 For ideas similar to the idea expressed in this verse, cf. the well-known maxims, 'the biter bit,' 'evil to him who evil thinks' etc.

St 216 तवकम्मविहिपुव्व (Sk तप कर्मविधिपूर्वम्) Along with penance and (proper) religious rites Their nature is described by the author in the following four stanzas

St 217 आसोअसेअवदडमिदिणाओ (Sk आश्विन श्वेताष्टमीदिवसात्) From the *Ashtami* or the Eighth Day of the bright-half of the month of *Ashwin* आरमिऊणमेयस्स (आरमिऊण+म्+दयस्स) 'म्' is often put between two words in Prakrit for the sake of metre etc, or sometimes even without any purpose अदडविहपूयपूव्व (Sk अष्ट विधपूजापूर्वम्) performing the अष्टविधपूजा or what is commonly known as अष्टप्रकारीपूजा : the Eight-fold Worship It is so called because in this *pūjā* or worship, eight materials are used. viz (1) water (*jala*) for Bathing the idol (2) Sandal ointment (*chandana*,) (3) flowers (*kusuma*), (4) incense (*dhūpa*), (5) lamp (*dīpa*), (6) rice with unbroken (*akshata*) ends, (7) offering of sweets, and other things generally eight in number (which are presented before an idol and which are technically known as *naivedya*), (8) fruits (*phala*) These eight materials

are enumerated in a Guy couplet thus “-દ્રવ્ય, વિનેયન, કુસુમની, ધૂપ, દીપ, મનોહાર અખડ અક્ષત, નૈવેદ્ય, અષ્ટમી ક્ષાન્તિચાર ” The object of performing this Eight-fold Worship is explained in an another couplet which says “ ભાવ-સ્તવને કરશે, દ્રવ્ય-સ્તવ અધિકાર કરણથી કરજ મધે, તેણે ધુર પૂજા ઉતર ” Thus the object of performing the Eight fold Material Worship is to enliven in our hearts a feeling for Spiritual Worship consisting of a Pure Mental Condition. Thus water among the eight things indicates that we are to make our soul pure Sandal ointment indicates that just as it makes things cool and fragrant in the same way we are to make our soul equanimous and virtuous as well as virtue-loving. Flowers indicate that we are to make our mind and soul as fragrant (i.e. virtuous) and beautiful (i.e. pure) as a flower. Incense indicates that just as fire burns fuel in the same way by pure meditation, we are to destroy all our karmas. The lamp indicates that just as it destroys darkness and gives light, in the same way by destroying our જ્ઞાનાવરણીયકર્મ we are to destroy our ignorance and obtain Omniscience. Rice with unbroken ends indicate that by this worship we shall obtain uninterrupted and indestructible bliss (i.e. Moksha). Offering of sweet things etc (‘naivedya’) indicates that

just as we renounce and present these things before the idol, in the same way, we are to renounce our attachment to worldly things and cultivate *nivreda* or aversion to worldly life. Lastly the fruits indicate that we are to pray to the Lord Jina to give us the fruit of Liberation or Moksha. आयामे (generally explained as Sk आचामास्त्रानि) The आयाम fast or what is more commonly known as आयंबिल fast is thus defined ' नाइविगिदूओ उ तयो छम्मासे परिभिर्य तु आयाम', for further explanation see notes on St I

St 218 पंचामषण (Sk पंचामृतेन) 'The Aggregate or collection of Five Sweet Things' used in worshipping deities. As the commentator says "दधिदुग्धघृतजलशर्करास्वरूपेण" i. e. they are (1) curds, (2) milk, (3) ghee, (4) water and (5) sugar. In Apte's Dictionary they are enumerated thus "दुग्धं च शर्करा चैव घृतं दधि तथा मधु" The only difference between the two lists is that in stead of the word जल in the first, we have got the word मधु in the second, both meaning water (मधु generally means 'honey' but it also means 'water') ण्हुवणं (Sk स्नपनं) Bathing the idol. From this we get Guj 'नमश्च' वित्थरेण (Sk विस्तरेण) with full particulars and minute

details After Bathing the *Siddhachakra* with water, it is to be rubbed gently by means of quite pure, clean and bright pieces of muslin, then burning incense is to be waved before it, then it is to be worshipped with sandal ointment mixed with saffron, then what is called 'स्तोत्रपूजा' is to be performed, then the Eight-fold or Seventeen-fold or Ninety-nine-fold Worship is to be performed and all such minute particulars that are found to be observed in practical worship of the *Siddhachakra* even to-day are to be observed अथर्विल see notes on आयामे in the preceding stanza

St 219 चित्त (Sk. चर) The Chaitra month अष्टाद्वियाण नवमेण (Sk. अष्टाद्विकाना नवमेन) B: the observance of nine अष्टाद्वि अष्टाद्वि is a special term in Jainism meaning 'a collection of eight consecutive religious days' on which the Jainas are expected to abstain from what they call आरमसमारम 1 n from all sinful actions involving 'himsa' of any creature, great or small There are such ९ अष्टाद्वि in a year viz—one in the month of चार्तिक, one in the month of फाल्गुन, one in the month of आपाद, these being known at the *Chaturmāsī* (1 e four-monthly) अष्टाद्वि, because they come at the interval of every four

months Besides these, there is one अट्ठर of *Pagusana*, the holiest days of the Jainas, and the two अट्ठर for propitiating the *Natapada* occurring in the month of आषाढ and चैत्र respectively as referred to in stas 217 to 219 of our text Among these six अट्ठर the last two are held to be ever-lasting (शाश्वती) by the Jainas and special worship is performed of the *Natapada* in the days of these two अट्ठर in order to propitiate it (i.e. the *Natapada* or the *Siddhachakra*) One more special feature to be noted in these two अट्ठर is, as is well-known, that the Jainas—sadhus and sadhvis, shravakas, and shravikas—all read or hear the 'Rasa' or 'Charitra' of King Shripala translated in verse or prose in the vernacular and based on our text or similar other books in Sanskrit or Prakrit dealing with the lives of King Shripala and his queen Mayanasunari The more learned sadhus however, read and explain before a large audience Ratnasakharas's *Sirivalakaha*, in Prakrit i.e. the very text that we are studying here From this we can understand the importance of our text which has become a source of enlightenment and devotion to many a religious-minded person One more point that still remains to be noted is that in the two

अष्टादश for propitiating the Navapada, we have nine days instead of eight as in all the remaining four अष्टादश. The reason is that as there are Nine Dignities, the days fixed for propitiating them are also nine—one day being allotted to the propitiation of each Dignity. Otherwise, as a matter of fact, each अष्टादश has got only eight days as the word itself denotes and not nine, but in the 'Navapada-Atthais' nine days are kept as a special case as already explained.

एगसीष आयंबिलाण (Sk. आचामास्तानामेकाशीत्या). By (the completion of) 81 Āyambīla fasts, a person who wants to practise the Vow of the Āyambīla Oḥ Penance [or the penance of (observing) a line (i. e. a number) of Āyambīla fasts.] has to observe consecutively nine Āyambīla Atthais in every आगद and चैत्र months. When a man has completed the practising of such nine Āyambīla Atthais, his Vow of the Āyambīla Oḥ Penance becomes complete. Now in each such Āyambīla Atthai, he observes nine Āyambīla fasts. Hence in all the nine Āyambīla Atthais taken together, he will observe 81 Āyambīla fasts. Hence it is said in this stanza that the Vow of the Āyambīla Oḥ Penance becomes complete by the completion of the observance of nine Āyambīla Atthais in successive

order and consequently by the completion of the observance of 81 *Ayambila* fasts

St 220 उज्जमण (Sk. उद्यापन) The festival which is performed at the conclusion of a religious ceremony etc, which generally consists in distributing presents etc to the co-practitioners of a particular religious ceremony. The higher kind of उद्यापन consists in doing such religious festivities as would create a love for the *Jaina Sāsana* in the hearts of all the people who might happen to see them. As regards the उद्यापन after the completion of the *Vow of the Ayambila Oh Penance*, the general practice is to distribute certain articles among the co-practitioners, which would create in their hearts a greater devotion for the *Navapada* as well as for the *Ayambila Penance*

St. 222 दुष्टकुष्ठक्षयज्वरमगदरारंभा महारोगा (Sk. दुष्टकुष्ठक्षयज्वरमगदरादय महारोगा) The formidable diseases such as the wicked leprosy, consumption, fever, and fistula (in the anus or pudenda) etc. In the *Ācharanga Sūtra* (Adhyayana VI Uddes'a 1) these diseases are said to be 16 in number and are enumerated as follows —

“ गङ्गी मधुवा कुदटि रायसो भयमारिय ।
 कान्तिरं मिमिय चेव कुण्ठिय खुञ्जिय तथा ॥

उदरि च पास मूय च स्र्णोयं च गिलासर्णि ।
 वेवयं पीढसर्णि च सिलिवयं महुमेहणं ॥
 सोलस एते रोगा अम्खाया अणुपुन्वसो ॥”

Thus they are (1) scrofula or boils, (2) leprosy, (3) consumption, (4) epilepsy, (5) blindness, (6) stiffness (7) lameness, (8) hunch-backedness, (9) dropsy, (10) dumbness, (11) apoplexy, (12) eating too much and digesting without adding to strength, (13) Tremour, (14) crippleness, (15) elephant-tiases, and (16) Diabetes. These diseases are enumerated in certain other Sûtras as well with only a slight difference.

St 223. विकलत्वं (Sk. विकलत्वं) This is somewhat a vague word. The commentator explains it as “कलाहीनत्वं” i. e. having no art. But it may also mean ‘विकर्णद्वयत्वं’ i. e. having impaired or defective organs of sense जुगियत्वं (Sk. जुहितत्वं-दुषितत्वं). Degradedness, lowness. In Jainism, Initiation (Dīkshā) is prohibited to persons having जुगिय (i. e. degraded) body, family and action, because they are considered unfit for it.

St 224. दोहगं (Sk. दोर्भाग्यं) misfortune. In the case of a woman this misfortune refers to her not being liked by her husband. विसकयत्वं (Sk. विषकन्यात्वं) Becoming a poison-maid. Sexual intercourse with such a woman brings death

to a man who enjoys her. In literature we get several instances of poison-maids who are employed in treacherously bringing about the death of certain kings or enemies. कुरंडरंडसं—कुरंड (Sk. कुरंडा) means 'a slut, a whore', and रंड (Sk. रंडा) means 'a widow.' Hence कुरंडरंडसं (Sk. कुरंडारंडासं) means 'becoming a whore and becoming a widow.' वंझसं (Sk. वंज्यासं) barrenness. मयवच्छत्तणं (Sk. मृतयत्सात्वं) becoming 'a woman bearing a dead child.' "

St. 228. चच्छल्लं (Sk. वात्सल्यं) affection. Showing affection to a co-religionist (साधर्मिक) has been regarded in Jainism as one of the most important factors in the life of a Shrāvaka. This affection consists in giving honour and cordial reception to a co-religionist and if he is poor to supply him with food, money, clothes etc. not with pity but with religious devotion and thus make him happy in every way. How happy the Jains of to-day would be and how flourishing would be the Jaina Religion, if they would keep in their minds this excellent commandment of the Jina !! They should also remember that the affection shown towards a co-religionist or 'Svāmīrātsālya' as it is called, has been regarded as one of the five most

important duties which a Shravaka is to perform during the most sacred and holiest days of the *Pajusana*. They should also remember, as our author says in verse 230, that the affection which a good Shravaka should show to his co-religionist should be such as cannot be shown even by a mother, father or other relations.

St 229 घणकण is the same as घनधान्य कण. It means 'a grain' but here it has the sense of 'corn'. ते here refers to king Shripala and Mayanasundari.

St 239 वञ्छल see notes on St 228

St 231. प्सिद्धपूजाविधिं (Sk प्रसिद्धपूजाविधिं) The well-known rite of worshipping the *Siddhachakra*. The author, by this, refers here to the उद्धारविधि of the *Siddhachakra* which we have already explained before in our notes on Sts 196 to 206.

St 233 अष्टपयार (Sk. अष्टप्रकार) see notes on St 217.

St 234 पञ्चकलाण (Sk प्रत्याख्यान) It is a technical Jaina word having the sense of 'giving a pledge, or taking a vow'. Lit it means 'renunciating'.

St. 236 पचामण see notes on St 218

St. 237. ण्वणूसवमि (Sk स्नपनोत्सवे) In the *Festival of Bathing* (the *Siddhachakra*). सतीजल (Sk शातिजल) ' *The Pacifying Water* ', generally known as *namana* among the laymen. Here it is called *Pacifying Water* because it pacifies or alleviates formidable diseases like leprosy etc, and cures them, and also because it pacifies the mental pain that we experience in this miserable worldly life Even to-day it is the experience of many that by the sprinkling of this water or *namana* (which we get from the Pl word *nhavana*) on the body, diseases such as leprosy etc are cured or alleviated Hence it is that many of the Jainas have continued this practice of applying the water of *namana* to their bodies especially on the eyes, and chest etc even upto-day

St 238 अचरिअ (Sk आश्चर्य) Wonder (see Hem VIII 1 58)

St 239 दोसा (Sk दोषा) lit faults then secondarily it means ' evils ' गह (Sk ग्रह) a planet it also means a kind of evil demon Any of these two meanings can be taken here

St 240 खण्डुदठजमगदर for these various

diseases see notes on St. 222. भूया (Sk. भूता) has got the sense of रूपा here. विसृज्या (Sk. विसृजिका). The commentator explains it as "अजीर्ण" i.e. indigestion. In Apte's Dictionary it is explained as 'cholera'.

St. 241. जलण (Sk. ज्वलन) fire. सावय (Sk. श्वापद) beasts of prey. ईर्ष्यो (Sk. ईतयः-उत्पाताः) calamities or distresses of the seasons. The itis are usually said to be 6, viz. (1) excessive rain, (2) drought, (3) locusts, (4) rats, (5) parrots, and (6) foreign invasions. Cf.:—

अतिवृष्टिरनावृष्टिः शलभा मूषकाःशुकाः ।
प्रत्यासन्नाश्च राजानः पदेता ईतयः स्मृताः ॥

(some read for the second line, स्वचक्रं परचक्रं च सप्तैता ईतयः स्मृताः ॥ making the total number seven). मारीड (Sk. मार्यः). मारी (रि) in Sk. means a plague, a pestilence, an epidemic.

St. 242. निदूण (Sk. निदूनां). निदु means 'a woman bearing a dead child', cf. मयवच्छृण्वं in St. 224. फिट्ठति (Sk. भ्रद्यन्ति) are destroyed. (see Hem. VIII. 4. 177.) पुष्ट is a Des'i word in the sense of उदर 'stomach'.

St. 244. पेयडं same as पेड्यं explained in St. 118. रुजां (Sk. रुजां) disease, pain.

St. 246. This is a सुमापित verse showing

the greatness of a true preceptor who is possessed of compassion devoid of any motive.

St. 247. जिणधम्मगुरूणं (Sk. जिनधर्मगुरुणाम्) This is to be taken as a द्वन्द्व compound; जिनश्च धर्मश्च गुरुश्च जिनधर्मगुरुवस्तेषाम्। देवे गुरुमि धम्मे—by these three terms the poet refers to the देवतत्त्व, गुरुतत्त्व and धर्मतत्त्व the three most important Tattvas in Jainism (vide notes on St. 1).

St. 248. चिय see notes on st. 20. माणंति (Sk. मानयतः) experience (see notes on St. 99). तत्थ (Sk. तत्र) there i.e. in Ujjain.

St. 249. जिणहराउ (Sk. जिनगृहात्). This is an instance of what is called व्यत्यय or transposition in grammar. गृह is changed to हर, ग being dropped and thus for जिनगृह we get जिण-हर in Pk. हर is again changed into घर as in घरणीइ in St. 259. इति (Sk. आयान्ती—from इ to go) coming. अर्धवृद्ध (Sk. अर्धवृद्धा) lit. half old i.e. a grown up woman. There are four stages in the life of a woman which are explained in the following shloka.

आपोऽशाद्भवेद्बाला त्रिंशता तरुणी मतर ।

पंचपंचाशता प्रौढा भवेद्वृद्धा तत परम् ॥

By अर्धवृद्धा, therefore, it seems, that the poet refers to the the third stage of a प्रौढा or a grown up woman of about 55

St. 250 रोमचकचुईज्जतो (Sk रोमाञ्चचुकितो) कंचुकित means 'furnished with' Hence रोमाञ्चचुकितो will mean 'furnished with horripilation, i.e. horripilated' अणध्मा बुद्धि सजाया (Sk अनध्मा दृष्टि सजाता) 'The rain has come without the clouds' i.e. an unexpected thing has happened Just as, if the rain comes without the clouds it is a thing of wonder, in the same way the prince's meeting his mother, without any expectation or possibility of meeting her, was also a thing of wonder—and hence it was a cause of great joy as well

Sts 252, 253, 254 are to be construed together

St 254 मुक्ति (Sk मुक्ति) lit freedom Here it has the sense of निलोमता or freedom from i.e. aversion to covetousness, it being one of the *Sāṃhva-dharmas* (for which refer to the notes on St 64) It is rarely used in this sense, its general sense, as is well-known, being 'Liberation or Moksha' अचित्तद (Sk अचित्तय) चित्तय means 'false' hence अचित्तय means 'true'

St 255 पथाव (Sk प्रस्ताव) an opportune time


St 259 अच्छद (Sk आस्ते) अच्छ is a Pl root in the sense of Sk आस् to sit, to live, to

be, to exist, to remain, to stay etc (see Hem. VIII I 214) घरणीह (Sk गृहिण्या) see notes on St 249

St 260 जुण्हाह (Sk ज्योत्स्नया) जुण्हा is a Pk word meaning 'moonlight'

St 261 वसुच्चिअ of णियभावुच्चिअ, सिरिपालु-
ह्य etc

St 263 अंगअग्गमयं (Sk अंगाऽग्रमयी) consisting of the *Anga pūjā* and *Agra pūjā* In Jainism worship is said to be mainly of two kinds viz द्रव्यपुजा and भावपुजा Sometimes the first i. e. द्रव्यपुजा is sub-divided into two parts *Anga* and *Agra* and then worship is said to be of three kinds (of अंगअग्गमायमेया पुजा) viz *Anga Pūjā*, *Agra Pūjā*, and *Bhāva Pūjā*—and in these three kinds of worship all the other forms of worship such as the Eight-fold, the Seventeen-fold, the Twenty one-fold, and the Ninty-nine-fold etc are included The *Anga Pūjā* or 'Bodily Worship' consists in worshipping the idol of the Jina with water, sandal ointment mixed with saffron, flowers and ornaments etc This worship has got the power of removing all the विज्जः (i. e. hindrances) that come in our way The *Agra Pūjā* or the worship performed in the 'Agra' i. e.

in front of the idol, consists in making a **स्व-
स्तિક**  in front of the idol by means of rice, with unbroken ends, placing upon it fruits etc. also placing before the idol, *nandedya*, and in sounding in front of the idol various musical instruments such as bells, drum, cymbals etc. Waving of incense, holding a lamp, a mirror etc. are also included in this. This worship has got the power of leading us to prosperity, even upto the twelfth *deralola Bhāva Pūjā* or 'the mental worship' consists in sitting before the Tirthankara in a particular posture and extolling the Tirthankara by means of hymns and songs (स्तवन, as they are called) containing the eulogies and panegyrics of the virtues of the Tirthankara, with a pure mental condition in order that those virtues may enter our own souls and make us pure and virtuous like the Tirthankaras themselves. The object of this worship is beautifully expressed by the well-known Jaina Muni Padmavijayaji in one of his Gaj hymns where he says " **निम उत्तम गुण गुणानां, गुण आवे निज अम** " while singing the songs of the excellent virtues of the Jina, the virtues themselves enter our own bodies (i.e. souls)'. Thus *Bhāva* worship, in short, aims at making our souls one with the Tirthankara and leading

us to liberation In Vicharamṛtasangraha, worship is divided into three main divisions, from a different point of view as depending upon the thoughts and feelings of the worshipper viz. (1) सात्त्विकी, (2) राजसी and (3) तामसी The first consists in extolling the Tirthankara with a pure mental condition and good feelings of the soul, abandoning the body and keeping in mind no other motive except that of obtaining Moksha The second consists in extolling the Tirthankara with a view to get prosperity and happiness in this world, and with a view to please other people The third consists in extolling the Tirthankara with a view of overpowering our enemies etc The last two kinds, no doubt do fulfil our desired object, but they are not propounded by the Jinās as fit to be put into practice because they make us wander in this miserable worldly life for endless time, but only the सात्त्विकी worship is propounded as fit to be put into practice as it makes our souls pure and leads them to liberation Over and above the three kinds of worship mentioned above there is propounded a fourth kind of worship known as the प्रतिपत्तिपूजा which consists in obeying fully the commandments of the Jinās without carelessness भावच्छय (Sk. भावार्चो) The

Bhāva or mental worship already explained above. उवउत्ता (Sk. उपयुक्ता) with an attentive mind, attentively.

Sts. 264, 265 are to be construed together, चैयहरंमि (Sk. चैत्यगृहे) see notes on जिणहराट in St. 249.

Sts 266, 267 are to be construed together, पडणं (Sk. प्रगुणं) has got the sense of 'गगनं' or engrossed in ' here

St. 268 ही is an indeclinable in Pk. used to denote conjecture or guess. निरणं (Sk. निगुणं) here has got the sense of 'carefully.'

'hymn or prayer' of the Lord Jina. While doing this prayer, one is to stop his body, mind and speech from all other activities, concentrating his attention upon the virtues of the Jina. St 280 इति (त्यो) [Sk स्त्री] a woman (see Hem VIII 2 130)

St 282 निसीहिमा (Sk नैवेधिकी) Like चत्त्यवदन निसीहिमा is also a technical term in Jainism. It means 'the act or vow of saying निसीहि i. e. I stop from all sinful actions'. When a Shravaka goes to the temple of the Jina, he is to utter the word 'निसीहि' three times in the following manner: once just before he actually enters the temple which means that he has now renounced all the sinful actions of the world. Then he is to utter the same word a second time when he performs the द्रव्यपूजा or stands before the idol of the Jina for *darsana* or sight which means that now he has given up all the actions which he is required to do for the purity, cleanliness etc. of the temple. Lastly he is to utter the word 'निसीहि' a third time when he sits before the idol for *chaityavandana* which means that now he has given up even performing the material worship, and has abandoned the care even of his body and has completely offered himself at the feet of the

Lord Jina for praying to him to get Liberation
Thus the act of uttering the word 'निसीहि' three
times in the manner as explained above is
called 'निसीहिअ' साहेमि (Sk. कथयामि) साह is a Pk.
root in the sense of Sk. कथ to tell (see Hem.
VIII 4 225),

St 285 It should be noted here that Um-
bara or Umbararaya, as is clear, is none else
but King Shripala the hero of our story
himself and the son of King Sinharatha and the
queen Kamalaprabhā From here onwards, we
are told his previous story before he came into
the company of the multitude of the lepers.
The real interest of the story begins from here,
and is sustained by the poet up to the end.

St 286 नरवरो (Sk नरवर) lit, the best
among men : i.e., king

St 288 अणादाह (Sk अनायायाः) when it will
be without its protector (lit lord), i.e. after
the death of King Sinharatha.

St 289 सूल (Sk. शूल) Rheumatism gout.
पंचतम (Sk. पंचत्वं) Death (lit. being resolved
into the five elements viz. sky, wind, light,
water, and earth of which the body is supposed
to be composed)

St. 292 For the idea in the second line cf.
"मन्त्रिहो नो भवेद्राजा तस्य राज्यं विनश्यति "

St. 293. पिच्छिज्जयो (Sk. पितृव्यः). Paternal uncle, father's brother. परिगृह (explained as Sk. परिकर by the commentator) retinue, attendants.

St. 296. मन्त्रमेयो (Sk मन्त्रमेदः). A breach of her secret plan of running away. परियर (Sk. परिकर). Retinue, attendant.

St. 297. Here the poet has given us a fine pathetic description of the pitiable condition of a queen when she is in a deserted state—her husband dead, the kingdom usurped by his brother, she a tender queen, to carry her two-years' child on her waist, to wander helplessly and alone in a dark night, walking on foot, and the dawn approaching which would make her recognizable to the soldiers of the enemy—how pitiable is this condition of a queen when compared to her happy life with attendants to take care of her and her child, chariots to move, and having no troubles whatsoever !!

St. 298. विहायंती (Sk. विमान्ती-विभातं कुर्वन्ती-प्रभातरुपा भवन्ती) lit. bringing light, i. e. approaching dawn. वच्चिस्सं (Sk. वज्रिष्यामि) see notes on वच्च in st. 282.

St. 299. फिट्ठाण on the road. 'फिट्ठा' is

a Des'i word meaning 'road'. (see पादस-
हमेक्षणयो). The Com. explains it as "अपर्या-
लोचना".

St. 304. चडिआ (Sk. आरुढा) चड is a Pk.
root in the sense of Sk. आरोढ् to mount etc.
(see Hem. VIII. 4. 206.).

St. 305. उध्मड (Sk. उध्मूत) drawn up.

St. 306. रडताणिआ. There is a play upon
this word which has got two meanings, (1) It
is a Des'i word meaning a kind of skin-disease
known as 'pāmā' or scab, (2) or it may be
taken as equivalent to Sk. राजतनया lit. 'a princess,'
hence secondarily 'a queen.' Cf. Com. who says:
"राष्टीत्वपि शब्दार्थः". By playing a pun upon
this word, the lepers 'strike at two fruits with
one stone.' They save the queen, and at the
same time they do not speak falsehood. By
the word रडताणिआ they understand in their
hearts that there is 'a queen' in the multitude,
but they wish the soldiers to understand it
not in this sense of a queen but in the sense
of the skin-disease of 'pāmā' prevalent among
them. The soldiers do take the word in the
latter sense which occurs more easily and hence
afraid of being infected with that disease, they
run away from them, and thus the queen and
her son are saved.

St. 307. मे (Sk. इमे) these. इ of इमे is

dropped. संतं (Sk. सत्) ' that which exists, i.e. ' what they have got ' .

St. 308. सेहि गप्हि (Sk. तैः गतैः) Here the instrumental is used for the locative, which is often the case in Pk. Therefore तैः गतैः will be equivalent to तेषु गतेषु.

St. 309. विहिजो (Sk. विहितः) lit. made i.e. reared up, brought up. उंवर same as उंवरय or उंवरक explained in St. 114.

St. 310. गुणो (Sk. गुणः) has got the sense of ' effect ' here. से (Sk. तस्य) से is often used in Pk. in the sense of the genitive तस्य in Sk. अदृष्टा as well as अदृष्ट, अदृष्ट are Des'i words meaning ' perturbed agitated, greatly anxious etc. '

St. 311. समत्थि see notes on Sts. 125 and 189. अष्टारसजाई कुट्टस्स (Sk. अष्टादशजातिकुष्ठस्य). The Eighteen Varieties of Leprosy. They are mentioned by S'ilāṅksāri in his commentary on Āchārāṅga Sūtra as follows:— (1) अरुणोदुम्बर, (2) निद्रजिह्व, (3) कपाल, (4) काकनाद, (5) पौण्डरीक, (6) दर्द्रु, (7) कुष्ठ, (8) स्थूलारुक्, (9) महाकुष्ठ, (10) एककुष्ठ, (11) चर्मदल, (11) परिसर्प्य, (13) विसर्प्य, (14) सिध्म, (15) विचर्चिका, (16) किटिम, (17) पामा, (18) शतारुक्. Out of these, the first seven are called सप्तमहाकुष्ठानि or ' the seven higher varieties of leprosy, ' and the remaining eleven are known as एकादशभुद्रकुष्ठानि or ' the eleven minor varieties of leprosy ' .

St 312 पाडोसिमाण—पाडोसि is a De'si word equivalent to Sk प्रातिवेदिमक 'a neighbour'. मला-विउण (Sk मलापयित्वा) मल is a Pk root for Sk मल् 'to see, to look after, to take care of', and मलाविउण is the causal of that, meaning 'having entrusted'

St 313 पडिस्वमाणी (Sk प्रतीक्षमाणा) waiting for.

St 317 अच्छइ (see notes on St 259) दोगुंदुग(य) [Sk. दोगुन्दुक] a kind of very excellent food. The commentator explains it as "आयस्त्रिदश"

St 318 सेरी It is a Des'si word meaning 'a lane, a pole, a street, a road etc'

St 321 विरत्तं (Sk विमत्त) revealed told, it also sometimes means 'requested'

St 326 तइआ (Sk तदा) दुइर (Sk दुर्धर) irresistible, difficult to be opposed

St 328 This verse is a सुभाषित for similar ideas of "एतस्मिन्मयो नास्ति, स्वस्मिन्मिदमेव । अयमयमेव भोक्तव्य, एतत्कर्म शुभाशुभम् ॥" also "लिखित मयि हलाटे प्रोत्तिष्ठतु क समर्थ ॥" etc. नि-उभो पयो (Sk निश्चयः एव) this is but certain समन्विम (Sk समन्वित-उपावित) accumulated

St 329 This stanza is also a सुभाषित For parallel ideas of the Guj poet Kalap's lines —

"इयं उ मे ३ पु दु लु मे अनिमान उ
पाया ३ मे नो मे घ देवो ददि दाय उ"

St 330 तत्त (Sk तत्त्व) here refers to the नवतत्त्व कर्मग्रन्थ etc बलाबल The comparative

strength and weakness For the idea expressed here of " कत्यवि जीवो बलिबो, कत्यवि कम्माइं हुंति बलियाइ " वद्य or वधतत्त्व is already explained in the notes on St 66 मुक्खं (Sk. मोक्ष) ' The principle of the liberation of the soul by the complete destruction of the karmas which have stuck to it Like वद्य, it is one of the Nine Tatvas of Jainism, it being the last ; e the ninth in chronological order According to Jainism, a 'jiva' gets Moksha when it destroys all its karmas—good as well as bad which is done by practising 'Nirjara', and the soul, which has thus destroyed all its karmas completely, becomes a Siddha or Liberated One—the First *Pada* or Dignity in Jainism and all such souls, who have destroyed all their karmas—good as well as bad—and achieved emancipation are their *Paramātmās* or Gods fit to be worshipped by all those who are desirous of getting emancipation and becoming 'Siddhas', thus getting the same *Pada* or Dignity which those High Souls or *Paramātmās* whom they worship, have achieved This is in brief the Jain conception of Moksha If we were to explain it in full, it would cover many big volumes Hence we shall here rest satisfied only with this brief explanation of Moksha given above Those desirous of knowing

Sta. 331, 332. पत्थर (Sk. प्रस्तर) a stone. चडिओ (Sk. आरूढः) lit. 'mounted' i. e. came. See notes on St. 304. सहसा (Sk.) accidentally. अचिन्तिओ (Sk. अचिन्तितः—अवितर्कितः) unexpectedly.

St. 333. महेण (Sk. महेन) मह means 'a festival, festivity.'

St. 334. साधुवायं (Sk. साधुवादः) a cry of 'well done,' a cry of approbation or praise 'that she was a great *satee*.' The commentator explains: "साधुर्महासतोयमिति वाक्यं प्रादुरभूदित्यर्थः"

Here the two-sided unthoughtful nature of the world is worth noting. As it is said in a Guj. idiom, 'the world is two-coloured (द्वैशी दुनिया).' It is such that it flatters the prosperous though going wrong, and kicks the miserable though going right. We have seen in the beginning of our text that the people of Ujjaini flattered Surasundari and praised the S'aiva Religion because at that time the stars were in her favour; and they scandalized and censured Madana-sundari even though she took the side of *Truth*, and a blame was put upon the Jaina Religion which she patronized. Now here the same people praise her and the Jaina Religion, because now the stars are in her favour. Hence it is said, 'everybody will make friends with you in prosperity, but none will come to you in adversity'—such is always the nature of the world,

which speaks one thing to-day and quite a different thing the very next day. Hence persons caring for *Truth and Justice* should not be guided by the opinion of the world which is always fickle, and thus swerve from the true path that they have taken; but with courage and strength of the soul, they should go on traversing their path of *Truth and Justice* without caring either for fame or censure, and they will find in the end that the victory will be theirs as was, as we have seen, in the case of Madanasundari, who though slighted off in the beginning by her father and the people of Ujjaini was honoured by them in the end, and the people called her a great *satee*, thus her victory being complete. It should be noted, however, that it is not the praise or censure that counts and makes a man great, but the courage and soul-power that he shows.

St. 335. परियर see notes on St. 296. चडियो lit. mounted, i. e. started for, went to; see notes on Sts. 304, 331 and 332. सुरकुमारुव्व cf. गियभाबुच्चिय, सिरिपालुव्व etc.

St. 336. चंदसाला (Sk. चन्द्रशाला) a room on the top of a house. गामिल्लव्व (Sk. ग्रामीणः) a villager, a countryman.

St. 338. विच्छाओ (Sk. विच्छायः) pale.

St. 339 बाहय (Sk. बाधते) gives pain.

St. 340. आखंडल it is an epithet of Indra. आखंडयति पर्वतानित्याखंडल. Lit. one who breaks the mountains, hence, Indra, who is often described in the R̥gveda as the breaker of mountains. अघटंतो (Sk. अघटमानो) not worthy, bad. परामय (Sk.) has got two meanings (1) defeat (2) insult. Here the second meaning is to be taken.

St. 341. खड्गुर (Sk. आविष्कृतः) lit. manifested, put forth i. e. given place to. The commentator remarks: " खड्गुर-सामायिकोऽयं प्रयोगः " i. e. the use of this phrase is conventional. घरणी or घरिणी (Sk. गृहिणी) a wife, see notes on St. 249.

St. 342. विच्छायं see notes on St. 338. From the paleness of the face of Shripāla, Kamalaprabhā concluded that he was full of anxiety, because as the idiom goes, 'the face is the index of the mind.'

Sts. 344, 345. अहयं (Sk. अहं) I सुसुर (Sk. श्वशुर) father-in-law. तसुच्चिय cf. नियमावुच्चिय etc. दुमिज्जरं (Sk. दूयते) दूम is a Pk. root in the sense of Sk. दू to be pained. (See Hem. VIII. 4. 23.). For the idea expressed in these two verses cf. " उत्तमाः स्वगुणैः ख्याताः मध्यमाश्चपितुर्गुणः । अधमा मातुलेः ख्याताः श्वशुरैश्चाधमाधमाः ॥ " The poet has nicely introduced this feeling in the heart of his hero in order to prepare a scope for further development of the plot. We shall

see later on that it is due to this one single idea that the hero Shripāla is impelled to undertake so many adventures which make the whole story so very magnanimous and interesting.

St. 346. चतुरंगं (Sk. चतुरंगं) consisting of four parts viz. (1) elephants, (2) chariots, (3) cavalry, and (4) infantry. मेलिकुण (Sk. मेलयित्वा) Having gathered together.

St. 347. घल has got the sense of 'an army' here.

St. 348. निवृद्ध (Sk. निवृत्तिः) happiness, ease.

St. 351. पवज्जंति (Sk. प्रपद्यंते) undertake. For the idea in the second line cf. "साहसे श्रीः प्रतिवसति", 'fortune favours the brave' etc.

St. 352. पडियंघो (Sk. प्रतियन्धः) tie, connection.

St. 353. मुक्कलपओ-मुक्कल is a Des'i word having the sense of 'free'. Hence मुक्कलपओ means 'with legs free' i.e. 'freely'. रहइ-रह is a Des'i word meaning 'to stay, to remain.'

St. 355. ससु (Sk. श्वश्रु) mother-in-law. From this we get Guj. ससु. सुस्ससण (Sk. शुश्रूषणं) serving, waiting upon.

Sts. 360, 361. दइयं (Sk. दयितां) wife. कर-वाल (Sk.) sword. वारण (Sk.) वरुणस्य इदं वारणं. lit. property of Varuna i.e. water. मंडल (Sk.)

lit. a circle, i.e. a drop. मंडिअ (Sk. मंडित) decorated. सशिचारण (Sk. शशिचारण) The words रवि and शशि are many times seen used in the science of omens in the senses of 'right nostril' and 'left nostril' respectively. Hence, शशिचारण here means 'breath moving through the left nostril' (lit. moon's nostril). निम्मलसुपवेसे (Sk. निर्मलसुप्रवेशे) this epithet appears to be used as an adjective to समये or मुहूर्ते understood. The conception of the breath passing in succession through the right and the left nostrils, is frequently found in books of astrology. For a similar idea cf. Jinadattasūri's Vivekavilāsa, Chapter I.

St. 362. आगर (Sk. आकर) a mine. पत्तन (also पट्टण) this word is used in the Āchāraṅga Sūtra. I 8. 6. where it is explained by the commentator Śīlāṅkasūri as "जलहयलमेवभिन्नं नगरं." Hence it means 'a large town either on sea or land.' पंचाणणुय (Sk. पञ्चावन इव) 'like a lion'; for the grammatical form cf. णियमाबुच्चिय etc. परिसरं (Sk.) vicinity-पार्श्वप्रदेशं. निम्मयचित्तो (Sk. निर्मयचित्तः) 'free from fear or danger.' It can be taken both with Siripāla and पंचाणण.

Sts. 363, 364 are to be construed together. ईन्दणयण (Sk. ईन्दनवन) the garden of Indra. सरस The commentator explains it as "रसमृत" i. e.

‘full of honey, blooming’. नेत्र्यं (Sk. नेपथ्यं) has got the sense of ‘dress’ here, (and not of ‘curtain or provisions etc’).

St. 366. मद् (Sk. मम) mine. उत्तरसाधक (Sk. उत्तरसाधक—साहाय्यकारिणरुपः) ■ helper. न सिज्जेइ (Sk. न सिज्यते) ‘is not accomplished’ i. e. he does not succeed in accomplishing it and getting his desired object.

St. 368. साहज्ज (Sk. साहाय्य) help.

St. 370. पर (Sk.) lit. the other; secondarily it means ‘an enemy’. It is many times used in this sense. ओसहीओ (Sk. औषधौ) medicinal herbs or medicines. तिघाउ (Sk. त्रिधातु) The Three Metals viz. gold, silver and copper. मढि-याउ-मढिअ is a Des’i word in the sense of ‘furnished with a cover,’ cf. Guj. ‘भेड़’.

St. 371. गिरिनियं (Sk. गिरिनितम्ब) declivity or the downward slope of a mountain. धाउवाइअ (Sk. धातुवादिक) a mineralogist

St. 372. कप्पपमाणेण (Sk. कल्पप्रमाणेन) according to the rules prescribed by you. रससिद्धि (Sk.) accomplishment or production of the (gold-producing) ‘rasa’ or liquid (रसस्य-सुवर्णोत्पादकरसस्य सिद्धि-निष्पत्तिः).

St. 373. कल्लण (Sk. कल्याण) means ‘gold’ here.

St. 375. निप्पिहो (Sk. निःस्पृहः) indifferent. अलयंत (Sk. अलात)-लय or ले is a Pk. root in the sense of Sk. लभ् ‘to take’.

St. 376. मरुयच्छ (Sk. मृगुकच्छ) the modern Broach.

St. 379. कयाणग (Sk. क्रयाणक) mercantile commodities, merchandise. cf. Gñj. 'करियाणुं', नेग-वणिउत्तेहि (Sk. अनेकवणिकपुत्रैः). for नेग for अणेग see notes on St. 194

St. 380. पवरो (Sk. प्रवरः) lit. excellent, best, i. e. 'big'. परकुल (Sk.) कुल means 'a shore' and पर 'distant', hence परकुल means 'a distant shore'. पडण (Sk. प्रवण) intent on, prone to. पडणइ (Sk. प्रगुणयति-सज्जानि करोति) 'gets ready', गुण with प्र means 'to make straight, put in order, arrange, make ready etc. जाणयत्ताइ (Sk. यानपात्राणि-प्रवहणानि) 'ships'.

St. 381. मज्झिमजुंगो (Sk. मध्यमजुङ्गः) a middle-sized boat. (जुङ्ग=boat). कुवम (Sk. कुपकः) a mast. परिकलिआ (Sk. परिकलिता) furnished with.

St. 382. चड is a Des'i word in the sense of 'big, long, etc.' (see Hem.'s देशीनाममाला. 7. 82.) सफर is an Arabic word in the sense of 'journey'. In Ratnas'ekharsūri's time (i. e. in the 14th century) the Indian navy was in the hands of the Ārabs and other Mohammadans and hence many such Arabic words had come into vogue. In Sk. we have got the word सफर where it means 'a fish.' But this Sk. word सफर is very old and belongs to the days even before the well-known Sk. poet Kālidās, and is quite different

from the same Arabic word having the sense of 'journey,' बेडियाण—बेडिया (as well as बेड, बेड्य बेडा, बेडी) are Desī words in the sense of 'a boat.' The word बेडा in this sense is very rarely met with in Sk. also. द्रोण (Sk. द्रोण) a kind of boat. वेगड. It is a Desī word meaning 'a boat.'

St. 383. सिंह is a Desī word meaning 'a kind of boat'. It also means 'a dagger, a weapon.' चउपन्ना (Sk. चतुष्पञ्चाशत्) fifty-four. आवत्त (Sk. आवर्त) lit. one that roams, i. e. a (kind of) boat. पंचासा (Sk. पञ्चाशत्) fifty. पणतीसं (Sk. पचत्रिंशत्) thirty five. खुरण्य (Sk. क्षुरण्य) a kind of boat. वोहिरथ is a Desī word meaning 'a boat'.

Sts. 384 to 387 are to be construed together.

384. कयाण same as कयाणग in St. 379. नाखु-इयमाल(लि)म is a Desī word meaning 'the captain of a ship' अहिदिठया (Sk. अचिष्टिता) boarded, embarked on.

St. 385. मरजीवय is a Desī word meaning 'a diver'. The commentator explains it thus: "समुद्रजले प्रविश्य ये वस्तु निष्काशयन्ति ते मरजीवका उच्यन्ते." गम्भिरय it is a Desī word meaning 'a boatman in charge of a certain part of a ship'. खुल्लासय it is a Desī word meaning 'rower' cf. Guj. ખલાસી. खेल a Desī word meaning 'mariner'. सुंकाणिय a Desī word meaning 'a helmsman' cf. Guj. 'સુકાની'. जालवणो a Desī word meaning

'care', cf. Guj 'नानावशी' कयजालवणीविधिविसेसा (कृत'जालवणी'विधिविशेष) 'who were taken special care of'

St 386 नाणविह (Sk नानाविध) various विह-
त्यहत्य (Sk विहस्तहस्त) विहस्त is explained by the
Com as व्याकुल meaning 'intently engaged
in, busy with' Hence विहस्तहस्त means
'whose hands were intently engaged in : e in
whose hands there were (weapons) पयत्नेन (Sk
प्रयत्नेन) lit with effort : e carefully, diligently,
assiduously

St 387 सिकरि a Desi word meaning 'a
kind of ornament decorating a ship वरमुकुट (Sk
वरमुकुट) excellent crest सिङ (or सङ) 'sail, cf
Guj 'भङ' The commentator explains thus "सङ्गे
ग्रहत्पटमयोपरकरणविशेष आडदानेति प्रसिद्ध ।" क्षोर is
a Desi word meaning 'a rope' सारनगर a Desi
word meaning 'a strong anchor' The commentator
explains it thus 'सारनगरो-लोहमय पोतस्तम्भहे
तूपकरण ।' पन्तर a Desi word which the commen-
tator explains as 'पोतरक्षोपकरण' a kind of
implement for the protection of the ship मेरी (Sk)
a drum

St 388, 389 are to be construed together
सग्रह (Sk शग्रह) provision for the journey.
संग्रह (Sk संग्रह) a large quantity चडियो lit moun-
ted : e embarked on see notes on St 307 चा-
लायण (Sk चालापयति) caused to be put on

sail. वज्रंत (Sk. वादित्र-वाद्यमान) being beaten. तार (Sk.) a loud noise. It also means 'clear, excellent, exalted; see notes on St. 80. निजामय (Sk. निर्यामकः) a sailor.

St. 390. कालमुहो [Sk. कालमुखः—कालं (black) मुखं यस्य स कालमुखः] who had his face turned black. उत्तरिय (Sk. उत्तीर्य) having got down सीकोत्तरि it is a Desī word having the sense of 'द्व्यंतरी' or a female evil spirit. ' cf. Guj. 'सीकतरी.'

St. 391. जाणवत्ताइं see notes on St. 340. दत्तीस (Sk. द्वाविंशत्) thirty two.

St. 392. भिट्टा or भिट्टण is a Desī word in the sense of 'present,' cf. Guj. 'भेट'.

St. 393. जहिच्छाय (Sk. यदच्छया) according to your desire, as you please.

St. 396 चउहट्ट (Sk. चतुर्हट्ट) a market, a forum. उड्मड्ड see notes on St. 305. अक्खित्तो (Sk. आक्षिप्तः) surrounded.

St. 397. नो (Sk.) not.

St. 398. पंचाणण (Sk. पंचानन) a lion. Here Shripāla compares Dhavala to a beast, and himself to a lion, and says that a beast like Dhavala can be given in oblation and not a lion like himself.

St. 399. गोमाड (Sk. गोनायु) a jackal. गण a crowd.

St. 400 ह्यप्पयावं (Sk. हतप्रतापं) lit. whose prowess is crushed i. e. 'defeated'.

सिरिसिरीवालकहाए सुभासियवयणाइं

(Good Sayings in Sirisirivālakahā)

(From the portion prescribed for 1933)

जारिसओ होइ गुरु तारिसओ होइ सीसगुणभोगो ॥

विणयविवेयपसणमणु सीलसुनिम्मलदेह ।

परमप्पहमेलावडउ पुण्णेहि कम्मइ एह ॥

पायं पुब्बनियद्धो संबंधो होइ जीवाण ॥

जं जेण जया जारिसमुवज्जियं होइ कम्म मुदयमुहं ।

तं तारिसं तया से संपज्जइ दोरियनियदं ॥

भविष्यवया सहावो दव्वाइया मदाइणो यावि ।

पायं पुब्बोवज्जियकम्माणुगया कळं दिनि ।

पुब्बकयं मुकयं चित्र जीवाणं मुग्गकाणी होइ ।

हुकयं च कयं दग्गमाण कारणं होइ निद्वयं ॥

न मुरामुरेहिं नो नरयंहिं नो मृद्धिमाय्येहिं ।

कटवि खल्लिज्जहिं उंनो मुग्गामुहो कम्मपग्गिणापो ॥

को कणयरयगमाट्ठं थंउहं कामम्मं कट्टिपि ? ॥

पढमं मदिग्गानम्यं केग्गियं दीयं होइ नइ खोइ ।

सीलविद्वणं नगं मा तागइ कम्मियं कुहियं ।

सीलं चिअ महिलार्णं बिभूषणं सीलमेव सव्वस्सं ।
सीलं जीवियसरिसं सीलाउ न सुंदरं किपि ॥

.... . साहूणं न कण्णं हु सावज्जं ।
कहिउं किपि तिगिच्छं, विज्जं मंत च तंतं च ॥
माअपिअसुअसहोअरपमुहावि कुणंति तं न उवयारं ।
जं निक्कारणरुणापरो शुरू कुणइ जीवाणं ।

न य तं करेइ माया, नेव पिया नेव वंधुवग्गो अ ।
जं वच्छल्लं साहम्मिआण सुस्सावओ कुणइ ॥

अहो अणग्गभा बुट्ठी संजाया जणणिदंसणओ ॥
एसुच्चिअ जिणधम्मो जायज्जीवं च महसरणं ॥

भवनाडयंमि अहवा ही ही किं किं न संभवइ ? ॥
नो देइ कोइ कस्सवि सुख्वं दुक्खं च निच्छओ एसो ।
निअयं चेव समज्जिअमुवभूळजइ जंतुणा कम्मं ॥

मा वहउ कोइ गव्वं जं किर कज्जं मए कयं होइ ॥
सुरवरकयंणि कज्जं कम्मवसा होइ विवरीअं ॥

तं पत्थरमित्तरए इत्थंमि पसारियंमि सहसत्ति ।
चडिओ अर्चितिओ चिय नूनं चिंतामणी एसो ॥
तावचिय विसमत्तं जाव न धीरा पयज्जंति.

Errata

Preface

P. iii line 9 Read Oil for Oil

Introduction

P. 2 line 4 Read Gautamaswami for
Gutamaswami

P. 2 " 18 " सम्यग्ज्ञान for म्यग्ज्ञान

P. 2 " 24 " governors for governers

P. 5 " 10 " following for folwing

P. 7 " 26 " Siddhachakra for Siddha
chara

P. 12 " 7 " liked for iked

Text

P. 2 line 15 read विगज्जितं For विगज्जित

P. 3 " 11 " पवित्रे , पवित्रे

P. 3 " 18 " पर्यं " पश्य

P. 4 " 17 " महासराणि " महासराणी

P. 5 " 4 " घरेघरे " घरेघरे

P. 5 " 4 " सिरीओ " सिरिओ

P. 5 " 6 " पुरीह " पुरीह

P. 5 " 7 " सकगुरु " सकगुरु

P. 5 " 13 " खसुदरि " खसुंदरी

P. 5 " 19 " ताओ " तओ

P. 5	"	20	"	ताओ	"	तओ
P. 6	"	5	"	ताओ	"	तओ
P. 6	"	18	"	दिदी	"	दिदि
P. 6	"	19	"	पयाउ	"	पया उ
P. 7	"	15	"	सरुव	"	सरुव
P. 8	"	10	"	कुदिठ्ठीणं	"	कुदिठ्ठिणं
P. 8	"	18	"	ताडंती	"	ताडं ति
P. 9	"	4	"	कप्परुन्ध	"	कप्परुन्ध
P. 10	"	2	"	कयपसाय	"	कयपसय
P. 10	"	16	"	मज्ज	"	मझ
P. 13	"	6	"	कित्ति	"	कित्ति
P. 13	"	8	"	अरिभूयं	"	अरिभूयं
P. 14	"	1	"	देसु	"	देसू
P. 14	line	8	read	साहती	For	साहंति
P. 14	"	9	"	अंतेअरीउ	"	अंतेअरिउ
P. 14	"	21	"	जंती	"	जंति
P. 15	"	3	"	इत्तोरवा	"	इत्तो रवा
P. 15	"	12	"	तूरग	"	तुरग
P. 15	"	21	"	निग्गच्छइ	"	निगच्छइ
P. 16	"	7	"	कि पि	"	कि पि
P. 16	"	8	"	निम्माणं	"	निम्माणं
P. 17	"	6	"	चंदु	"	चंद
P. 18	"	11	"	दिठ्ठिणो	"	दिठ्ठिणो
P. 20	"	16	"	सिद्धीओ	"	सिद्धाओ
P. 21	"	14	"	आयंविममेव	"	आयंविममेव
P. 24	"	10	"	गुरु	"	गुरु
P. 30	"	20	"	अट्टारसजार्द	"	अट्टारसजार्

P. 34	"	19	"	जणणि	"	जणणी
P. 35	"	20	"	गेहाओ	"	गेहाआ
P. 36	"	17	"	निवारिणी	"	निवारिणा
P. 37	"	5	"	काऊण	"	काऊणं
P. 37	"	8	"	बंधंति	"	बंधंति
P. 39	"	4	"	गहेयब्बो	"	गहेयब्बे

Translation

P. 1	line.	2	Read heart on the for heart the
P. 2	"	12	" named for name l
P. 5	"	24	" you for ye u
P. 6	"	22	" attachment for attachment
P. 7	"	24	" Should for sh ould
P. 7	"	26	" worshipped for worshippd
P. 8	"	24	" ascetics for acetics
P. 9	"	14	" beautiful for beautiful
P. 12	"	18	omit the words in the second bracket and read for them the science of characteristic marks of things
P. 14	"	23	Read action for actian
P. 15	"	7	" accumulated for accumulated
P. 21	"	15	" desire for esire
P. 40	"	15	" directions for directions
P. 45	"	8	" Should for Should
P. 45	"	16	" Performing for Perfoiming
P. 50	"	14	" delight for deli ght

P. 55	"	23	"	daughter for daug t e r
P. 57	"	1	"	through for tnvough
P. 57	"	15	"	Sinful for Sinfull
P. 77	"	9	"	sikottari (a female evil spirit generally known as व्यंतरी for woman.
P. 63	"	14	"	her for h e r

Notes

P.	1 line	20	Read Ocean for Ocean
P.	4	" 5	" The for The
P.	6	" 20	" celibacy for celebaoy
P.	11	" 2	" मतिज्ञानमेव for मतिज्ञानमेव
P.	20	" 14	" neighbour for nighbour
P.	21	" 16	" Convinced for Convicted
P.	23	" 23	" Hence for Henes
P.	38	" 2	" approaching for appoacing
P.	93	" 27	" कः for को
P.	101	" 1	" account for accout
P.	103	" 11	" excess for ex-cess
P.	109	" 1	" laywomen for laywomen
P.	111	" 17	" accompanied for accompainied
P.	132	" 4	" enemies for enemies
P.	134	" 17	" especially for especialy
P.	141	" 14	" Conventional for Conventioneed
P.	142	" 20	" required for required
P.	148	" 14	" Second for First